The UNESCO Courier

A window open on the world

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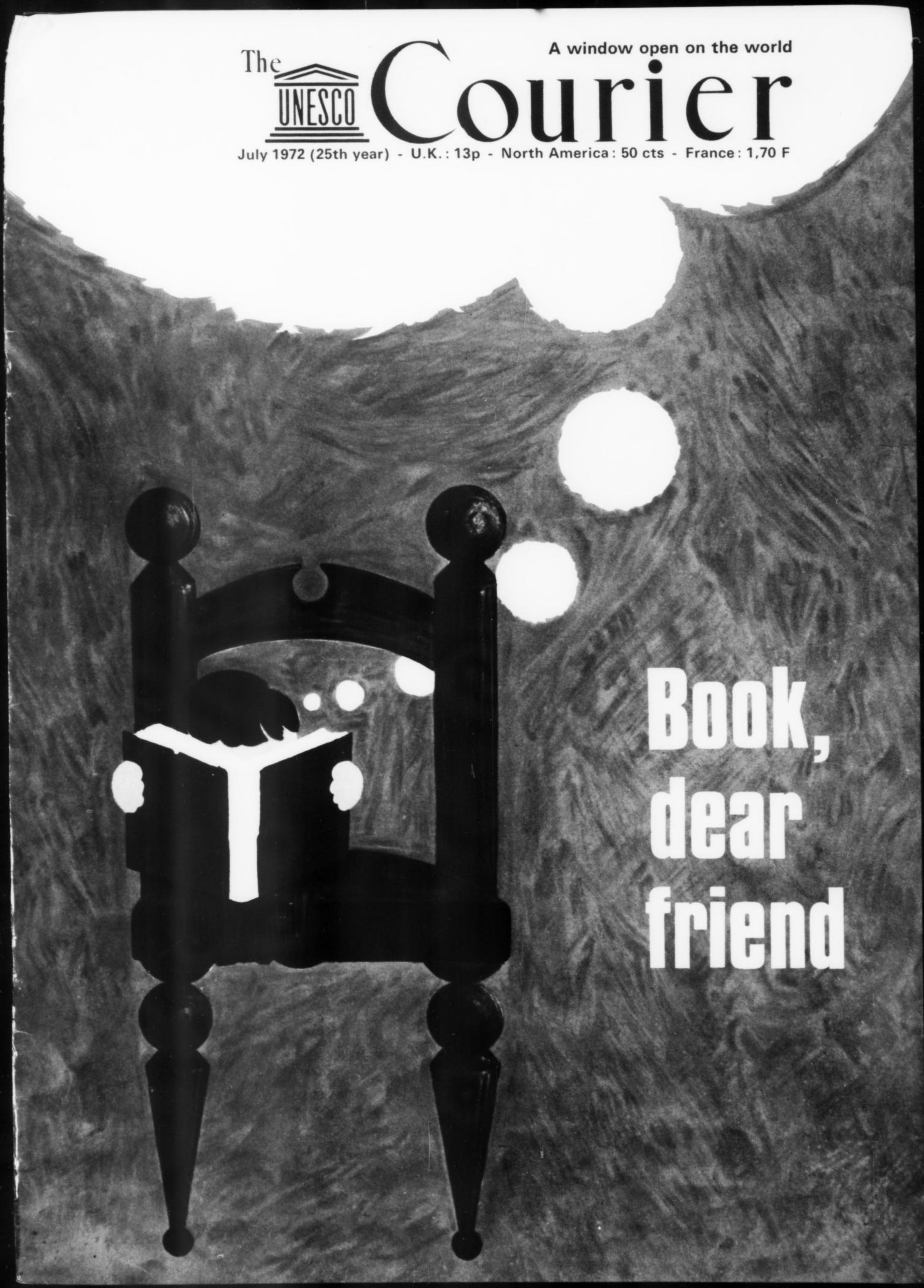

Book, dear friend

Winged calf

TREASURES OF WORLD ART

68 ***IRELAND***

Unmatched for its minutely worked-out ornamentation, the Book of Kells, an 8th-9th century Celtic gospel book, is the work of monks who settled at Kells in the region of Meath, Ireland. Above, detail of one of its illustrations, the *Vitulus* or "Calf" symbol of St. Luke. The Book of Kells is now in the Library of Trinity College, Dublin. Capitals at the beginning of each paragraph are made of brightly coloured entwinements of birds, snakes, distorted men and animals, fighting or performing all sorts of acrobatic feats. Our illustration is reproduced from "Irish Illuminated Manuscripts", a set of 24 colour transparencies in Unesco's "Painting and Sculpture" series (Editions Rencontre, Lausanne and Paris; approx. $10). A paperback book with the same title is published in the Unesco Pocket Art Series (Fontana Books, Collins, London, 30p; Mentor-Unesco, New Amer. Libr., New York, $1.25).

Photo Unesco

The UNESCO Courier

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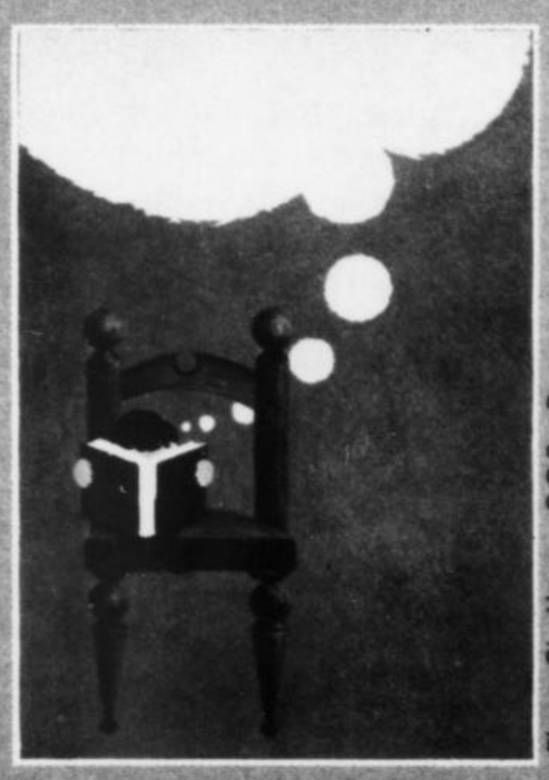


Photo Cl. Hayon, C.R.P., Paris

BOOK, DEAR FRIEND

On every continent posters now mark the worldwide impact of International Book Year 1972. The cover of this issue—the second devoted in 1972 to Unesco's international campaign for the promotion of books—is an IBY poster by Claude Hayon (C.R.P., Paris) executed for the Association of French Booksellers. The text has been added.

A YEAR UNDER THE SIGN OF THE BOOK

by Julian Behrstock

AS it passed the mid-point there was evidence that International Book Year was catching hold all over the world. Upwards of 100 countries were carrying out national plans. Publishers, authors, librarians, booksellers—and their national and international organizations—were united in unprecedented fashion behind the objectives of the Year. Trade unions, welfare groups, churches and youth organizations were enlisting their members in special book activities. Press, radio and television were focussed on books. Mail pouring in to the Unesco Secretariat signalled a great groundswell of public support.

What are the main issues of International Book Year? First, there is a book shortage so acute in many parts of the world as to be called a "book famine". Second, there are not enough authors to meet the immense hunger for reading matter. Thirdly, until the reading habit becomes ingrained, books cannot play their full role in promoting social and economic development. Finally, there is growing concern about the content of books in relation to educational advancement and international understanding.

It is precisely these four issues that were singled out by Unesco's General Conference when it decided by acclamation to proclaim 1972 as International Book Year. These are likewise the main subjects of this issue of the "Unesco Courier".

JULIAN BEHRSTOCK *is Director of Unesco's Office of Free Flow of Information, which is responsible for International Book Year. He organized the series of Unesco book development meetings for Asia (1966), Africa (1968), Latin America (1969), and the Arab States (1972). Before joining Unesco, he was an editor on current history for a U.S. encyclopaedia.*

Examples abound of action taken throughout the world in response to this Unesco initiative:

Thailand has initiated free distribution of textbooks to students in rural areas. Malaysia and Rwanda are building national libraries. Brazil is installing public libraries in all communities. Dahomey, Ethiopia, Indonesia, Kenya and Nepal are setting up national book development councils. Japan and the Arab Republic of Egypt are convening regional book development conferences.

International Pen, the well-known writers' organization, has launched a programme for multi-national publication of children's books. The Tokyo Book Development Centre has started a "reading materials project" involving joint publication of books for children in Asian languages. More than a score of countries are offering special literary and translation prizes.

The French Government is presenting six literary classics as a gift to each couple who get married this year. A foundation in the United States is offering one million books for students and libraries in Asia in 1972. The Federal Republic of Germany is encouraging the reading habit among students by placing posters in every classroom in the country.

The U.S.S.R. is convening a Unesco symposium in Moscow on "Books in the Service of Peace, Humanism and Progress". Canada will hold a meeting for the establishment of an International Association of University Presses. India, as part of national book celebrations, has launched a nationwide campaign for "books for the millions".

What explains this extraordinary surge? What accounts for the fervour,

CONTINUED PAGE 6

"All that Mankind has done, thought, gained or been; it is lying as in magic preservation in the pages of books." —Thomas Carlyle. Right, "The Librarian", by the Italian painter Giuseppe Arcimboldo (1527-1593).

Book, dear friend

by Jorge Enrique Adoum

JORGE ENRIOUE ADOUM, *Ecuadorian poet and writer, was formerly National Director for Culture at Ecuador's Ministry of Education. He has also been Director of the Publications Division of Ecuador's Institute of Culture and Secretary of its Theatre and Folklore Institute. He is now assistant editor of the Spanish edition of the "Unesco Courier".*

Photo © Skokloster Collection, Stockholm

RAY BRADBURY, whose science fiction predictions have often proved uncannily accurate (one of his characters was walking through a park carrying a transistor many years before that mini-radio was invented), has given us the picture of a nightmare world in which a police state passes sentence of death on books.

More recently, some sociologists, humanists and technologists, interpreting certain statistics far removed from the realm of science fiction and literature, have also prophesied the disappearance of books owing to the large-scale development of modern mass media.

There is nothing new in this ; every age has been fearful of inventions and technical innovations which might endanger the survival of its existing culture, without understanding that such innovations were the products of a continually evolving culture.

When the gramophone was invented, it was said that the concert halls would have to close; but the result was that the works of great composers were brought into the home and the gramophone thus helped to make music-lovers of people who otherwise would never have gone to a concert.

When the cinema became something of a ritual meeting-place for urban man, it was thought that this would mean the end of the theatre; but after nearly a century of this "twentieth century art", the theatre has developed along new lines, partly by adopting cinematographic techniques which have also had an influence on literature, as can be seen in the novels of John Dos Passos.

Sound radio, after starting by adapting literary works, created a new

CONTINUED NEXT PAGE

UNDER THE SIGN OF THE BOOK
(Continued from page 4)

the almost emotional overtone of much of the reaction? After all, books have existed for many hundreds of years. International Years are enterprises so vast in scope that they almost inevitably tend to be impersonal in character.

It is difficult to single out any one reason. The overriding impression, however, is that International Book Year has evoked a latent feeling, far more widespread and profound than anyone ever realized, of the importance of books. In a world in which books have come to be taken for granted, there is a sudden realization of what reading could mean.

As one legislator put it when his country's Parliament proclaimed International Book Year: "Scarcely a literate man or woman lives today who cannot point to at least one book which has influenced his life in some way". This personal reaction is the recurring theme in a host of statements ranging from newpaper editorials to messages from national leaders. Monarchs, presidents, prime ministers, ministers of education and culture have noted the effects of reading on their own development.

The celebrations have a festive note. Book fairs are being held in all continents. Brightly illustrated book posters adorn shop windows, kiosks and libraries, and find an unaccustomed place on public billboards. Special commemorative stamps are being issued in a sizeable number of countries, while other countries are post-marking all letters with IBY slogans. Postage stamps and posters alike, no less than book jackets, letter-heads, book markers and shopping bags, are making use of the IBY symbol: two jaunty figures linking arms within bookcovers, which has become the hallmark of Book Year throughout the world.

International non-governmental organizations were Unesco's allies at the planning stage of Book Year and this link has been maintained by the creation of an international Support Committee made up of representatives of authors, publishers, booksellers, librarians and documentalists. One of its first activities was the adoption of a statement setting forth in ten articles the principles that should apply to books. This Charter of the Book, which has been placed on the agenda of meetings all over the world, promises to be one of the lasting accomplishments of International Book Year.

1972 may indeed mark a turning point in the long history of the book by helping to translate into reality the IBY slogan "Books for All". If that happens, it will be in large part because 1972 was "International Book Year for All". ■

Photo © from " Bibliopola ", by Siegfried Taubert, Hamburg 1966

BOOK, DEAR FRIEND *(Continued from page 5)*

Masterworks and fire-works

genre which the poet Dylan Thomas, for instance, used with great poetic skill. Television was expected to harm the cinema, but the relative decline in film production is in no way commensurate with the extraordinary increase in the number of television sets throughout the world.

Tape recordings supplied the raw material for the classic works of Oscar Lewis on the culture of poverty, for a Truman Capote novel and for some sociological studies of the Cuban writer Miguel Barnet. And it is not too much to expect that with the development of electronics poetry will once again become the song which it originally was by definition and which printing and our civilization transformed into a written text—thus obliging Mallarmé and other poets to replace silences by large blank spaces and the intonations of the voice by different typographical characters.

Fear for the future of books derives from the fact that films, radio, television, comic strips and periodicals take up most of one's leisure. But there were always diversions of some kind, differing according to class, place and time—sport, story-telling round the fire, visits, card-playing, games of chance, time spent at the club.

On the other hand, mass media

Left, Japanese print by the 18th century artist Torii Kiyonobu II. At the top of this book-pedlar's pack is a box containing a series of classic short stories and novels. Below, a scene from *Fahrenheit 451*, a film directed by François Truffaut and based on the book by Ray Bradbury. Book and film call to mind the burning of such famous libraries as those of Padua, Ferrara, Cordova, Amsterdam, Brussels and other more recent episodes in the long and sinister series of book-burnings going back at least as far as 600 B.C., as these words from Maccabees I testify: "They have destroyed the Book of the Law and have cast its leaves into the flames."

Photo © Films du Carosse. Paris

make books familiar to a wider public. Consider how many novels—whatever their quality—have become world bestsellers after the commercial success of the film based on them. Think of Kafka's *The Trial*, Emily Bronte's *Wuthering Heights*, Pasternak's *Dr. Jivago*, Norman Mailer's *The Naked and the Dead*, and the worldwide popularity of Shakespeare.

In France a television version of Galsworthy's *Forsyte Saga* created a demand for a paperback edition of the work, and a series on surrealism trebled the sales of works on that movement. Many years ago, when Orson Welles was still the *enfant terrible* of Hollywood, his alarmingly imaginative radio adaptation of *The War of the Worlds* pushed the sales of works by his English near namesake H. G. Wells up to the level of daily newspaper circulation.

Despite gloomy predictions, therefore, the fact remains that in 1970 alone over half a million titles were published, most of them in Europe, the Soviet Union and the United States—precisely where mass media, indicators of economic and cultural development, are most widely established. In Latin America, however, barely 15,000 titles were published in 1970, for a population of nearly 280 million.

Despite the aggravation of various community problems and conflicts, our age is no worse than previous ones. In the last twenty years 800 million persons have become literate, and for them the book, once an inaccessible object, is beginning to be the object of veneration which it was originally in any civilization.

The Jewish *Torah*, the Christian *Bible*, the Moslem *Koran*, the Maya Quiché Indian *Popol Vuh*, *Book of Chilam-Balam* and *Annals of the Cakchiqueles*, were all unique objects for handing down something sacred which had to be conserved from generation to generation.

Even today the book still has the same function. The Egyptians who strove tenaciously to protect their papyrus from damage by insect pests and humidity were perhaps thinking of us, just as the countries which generously co-operated in the task of saving and restoring documents damaged a few years ago in the Florence floods were thinking of the men of tomorrow.

A book was sacred both for its content and as an object; a moral treatise entitled "Table of Merits and Demerits" of the Yuan dynasty (1297-1367) counts 5 minus points for throwing away a paper with writing on it and 3 for reading a book with dirty hands (causing the death of a human

CONTINUED NEXT PAGE

being and offending the gods rated 1,000 minus points, and drinking to intoxication, minus one).

Even without its religious content the book is still a sacred object. The older peasants of Paraguay still keep their books in the corner of the room alongside a statue of the Virgin. Aldous Huxley has explained in "If My Library Burned" the reasons why he would repurchase the books which he could not live without, and while each of us would perhaps compile a different list, the attitude to the object would still be the same.

Today, the burning or destruction of books is the crime which, next to genocide perhaps, provokes the greatest repugnance. But unfortunately, it was only too common in the past. In the year 213 B.C. the Emperor Ts'in Shihuaugti ordered the burning of all wooden tablets—the books of the time—to punish the writers who had criticized his policy or, according to legend, so that people should speak only of him and his two almost incredible deeds—the destruction of books and the construction of the Great Wall of China. But some tablets were saved and were surely the earliest clandestine literature, while the persons who kept them were the first men to risk their lives for a book.

The Medes destroyed the library of Asurbanipal, the Christians the library of Alexandria, King Edward the Sixth's commissioners the famous Oxford University library dating from the fourteenth century, the Reformation brought the destruction of the monastic libraries, and the deplorable "autos da fé" symbolized the Middle Ages and the medieval mentality. "La Carmagnole" reminds us that the books of Jean-Jacques Rousseau were burned, and the Spanish colonial authorities burned the "Declaration of the Rights of Man and the Citizen".

But as it is impossible since the invention of printing to get rid of a book completely, a more practical method was to burn the authors. Luther advised all town councillors to spare neither effort nor expense in establishing good bookshops and libraries. But Calvin had Michel Servet sent to the stake. The Vatican libraries contained treasures of human knowledge, but a Papal Council condemned Giordano Bruno and John Huss to the fire.

Today in many "underdeveloped" countries which are carrying out literacy campaigns, the burning of books in public has been replaced by small fires in post offices and Customs houses and by the confiscation of books in private libraries. Excess of zeal on the part of some officials ordered to destroy all "red" literature they find has led them in some cases to burn Louis Baudin's *Socialist Empire of the Incas*, Stephen Crane's *Red Badge of Courage* and even Baroness Orczy's *Scarlet Pimpernel*.

And Don Quixote's maidservant who said that all the books in her master's

An engraving by Cornelis Woudhanus of the library of the famous University of Leyden (Netherlands) in 1610. As in other libraries of the day, books were chained to the shelves. At that time the Leyden University library consisted of twenty-two bookcases of about 40 books each. The relative importance attached to the various disciplines can be judged from the fact that there were six bookcases of

library should be burned, without exception, since they were all to blame for his lucid "madness", already foreshadows the mother who blames books in general for her son's revolt against the consumer society which offers him little indeed apart from the absolute tyranny exerted by "things".

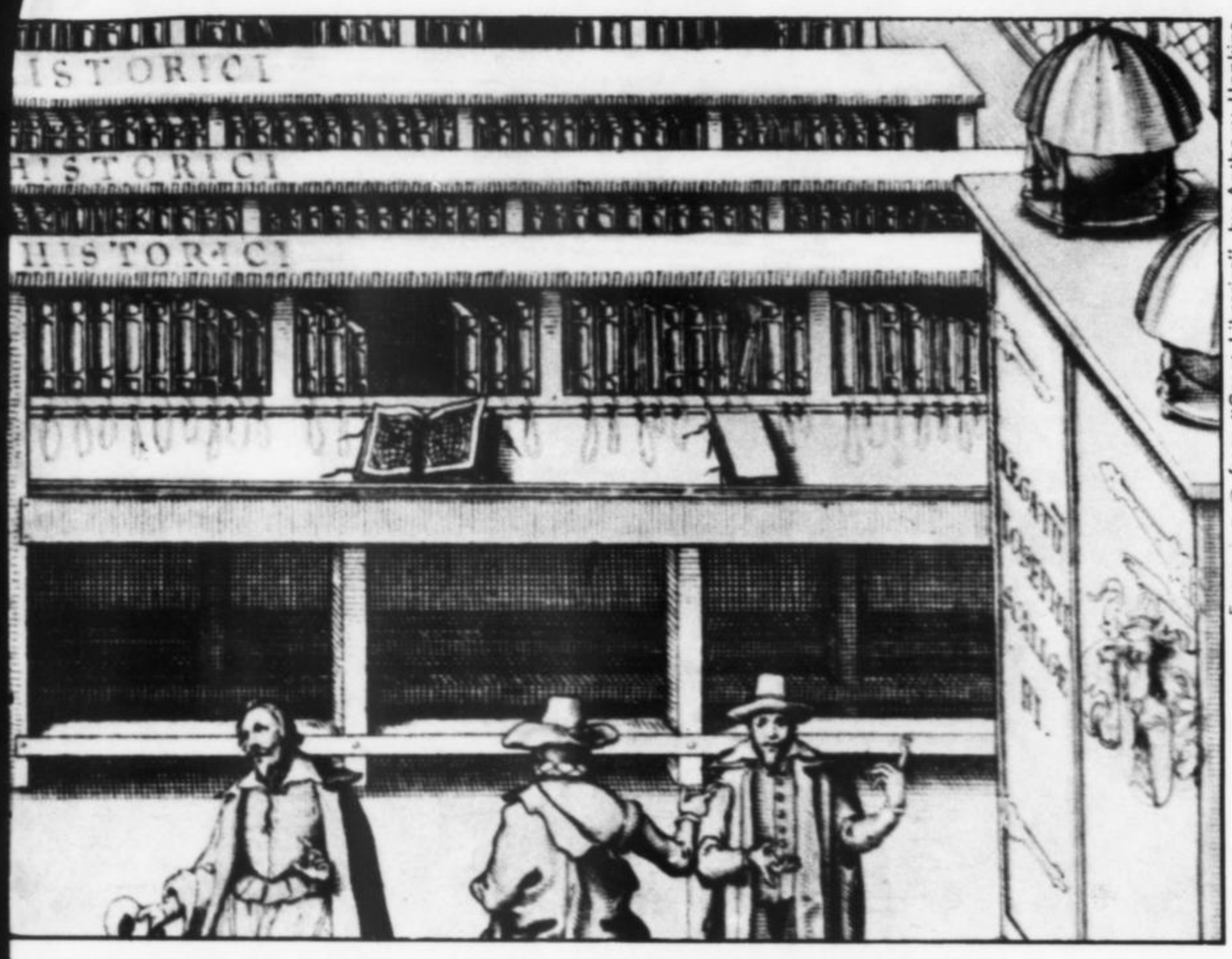
In essence, the publisher's function is similar to that of the orchestra conductor or the theatrical producer: to bring the individual creative work to other people; but his range is even greater than theirs. It may span the oceans and the centuries. Horace prided himself that his poems were read from the coasts of the Black Sea to the banks of the Rhone and the Ebro; and today there are pocket editions of the *Vedas* and the *Uppanishads* which before the Second World War were known in the West only to somewhat esoteric societies in England.

WITH the advent of printing, the art of calligraphy, which has such significance in Eastern cultures—religious significance in Persia, decorative significance on a level with painting in China where the name of the calligraphist is sometimes known when the name of the author of the poem has been forgotten—was replaced by the art of typography, and Gothic illumination by woodcuts and etchings. Painting and even architecture were drawn into its field, bindings were decorated with gold and silver and glass. Today the "object-book" is beginning to be turned into the "book-object", akin to sculpture. The graphic arts have reached full maturity and a special section of the New York Museum of Modern Art is devoted to them.

Like all creations of the human spirit, books were converted into merchandise almost from the outset. Egypt carried on a trade in the *Book of the Dead* (which had to accompany the mummy on its journey to the shades); Xenophon refers in the *Anabasis* to the book trade between Greece and its colonies ; it is said that Alexander presented Cleopatra with 200,000 manuscripts from the library of Pergamum and books were treasured by the Romans as spoils of war. In the 16th century, German pirate editions (produced mainly at the expense of the Danes) founded many a fortune.

Luxury collections have now established a category of privileged persons within an already privileged class. The opulent customer asking for "bound books" (not caring whether he gets Testut's *Anatomy* or the memoirs of some statesman) has his precursors in the wealthy Romans who thought it good tone to own a library, but who were described by Seneca as being far more ignorant than the slaves they bought to copy the books.

Printing brought the written work to a greater number of persons, but it also meant that more people had an opportunity to write books. Later this grew into an industry, involving the calculation of costs, market prospects and utility margins, and so it is possible—and indeed necessary for com-



Engraving © from "Great Libraries", by Anthony Hopkins. George Weidenfeld and Nicholson, Ltd., London, 1970

theology, five of law, four of history, two each of philosophy, literature and medicine, and one of mathematics and science. A worldwide survey undertaken by Unesco (see page 12) shows that, among books published today, literature holds first place, technology and industry second place, and political science third, clear evidence of the way our civilization has changed in the course of four centuries.

'Teachers and companions who never doze when questioned...'

— Erasmus

mercial interests—to impose a work in the same way as a brand of toothpaste.

The North American writer Saul Bellow has said that it is possible to write a good book on poverty in the United States and become a millionaire—to say nothing of the publisher's profits. Of course other books as harmful as drugs or poison are also put on the market (a book published in Germany in 1925 caused the death of 40 million people) and there are writers who have far more talent for making money out of seamy literature than for writing a good book.

Certainly there have always been good writers and bad writers. Sven Dahl, in his *History of the Book*, relates that it was customary for writers to read their recent works to a group of friends, as Herodotus did with his historical works. But this practice degenerated into a nuisance, as the worst writers were also the most anxious to seize any opportunity to read their works.

The publishing industry, when backed by adequate publicity and prompted solely by the desire to make money, has contributed, together with the other media, to a depreciation of literature and has converted the dissemination of knowledge into a low-grade popularization.

Being consumer oriented, it follows the preferences of the "public". But of course there is no single public, merely readers who, as countless surveys show, choose a book because it has been recommended by a critic or a friend, because of the author's name, or because of its title or its cover.

The diversity of public "taste" is reflected in the world statistics of the authors and works most translated in 1969: Lenin, Jules Verne, Shakespeare and Simenon (the first victory of Maigret over James Bond).

The Assyrians made roads or floors with clay tablets whose contents were no longer of interest; nowadays the housewife uses out-of-date or trashy publications to wedge an unsteady table or to light a fire. But when we see, in the "Third World" countries, a saleswoman reading a romance or a liftboy with a Western, we feel they have at least taken the first step and that perhaps they may manage to take the second—from liking reading to seeking good books.

THE terms "daily", or "weekly", which refer to the frequency of publication, also indicate how long the interest lasts; such publications provide news and news changes even before the ink on them has dried.

The medium is not the message, but it determines its duration. A couple carving the symbol of their love on a tree (the Greek and Latin words *byblos* and *liber* meaning "book", something lasting, originally meant tree-bark) are not only, like the writer, obeying the impulse to communicate something to other people, but also sharing his secret longing that it should last forever. On the other hand, the author of "graffiti" on city walls knows that the slogan will pass from mouth to mouth and may endure, even though the writing and symbols are effaced within the day.

It is not the new media which threaten the life of the book, but the use made of them. Some modern European reviews are the equivalent of books of essays. Stories in pictures were known in Mexico before the arrival of the Spaniards; in China they are used for recounting the lives of heroes and in Ecuador they have been used for teaching national history.

If the danger lay in the media themselves, planned societies would have managed to limit their growth and influence. For there is no doubt that while the cinema, radio, press and television are not Culture—neither are books—they nevertheless are part of culture.

It is not just by chance that the biggest libraries in the world are in Washington, London, Moscow and Paris. Nor is it mere chance that in the theatres of the Soviet Union books are sold where in Western theatres ices and sweets are the rule; that it is practically impossible to find a passenger in an English train who is not reading; and that nearly all works' committees in French industry run a library.

Unesco's intention in proclaiming 1972 International Book Year is not to save the book's life: its objective is clearly expressed in the theme of the campaign: "Books for All". For as all the institutions taking part in this crusade realize, it is not that the habit of reading is going to disappear but that it has not yet become to many

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BOOK, DEAR FRIEND *(Continued)*

peoples of the world a daily need that must be satisfied.

That is due to illiteracy, to the lack of funds for buying books, to the dislike of reading instilled in many schools which still retain a mania for chronological teaching and force youngsters to begin by reading the *Iliad*, the *Odyssey*, the *Divine Comedy* or the *Aeneid*. For if the definition of a classic as "the mature work of a mature age" holds for the author, it also applies to the reader.

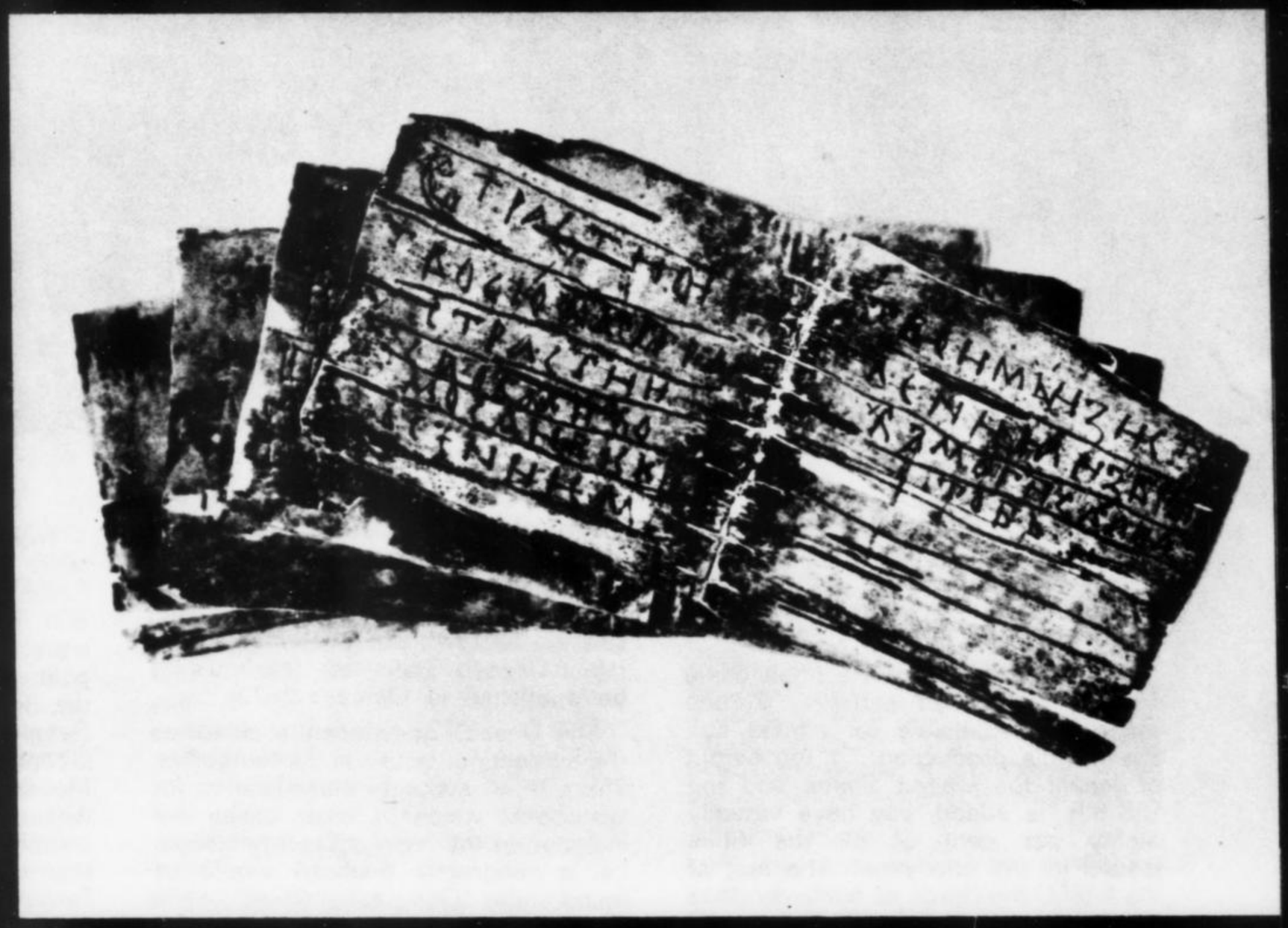
The cultural leaders of certain societies aspire to the marvellous utopia of making every factory or farm worker an artist, a writer or a scholar; at the opposite pole of historical development the aim is that everyone should read what others have written.

In Cuba, since 1959 and following a nation-wide literacy campaign under the slogan "We do not tell the people to believe, but to read", the National Institute of the Book has produced an average of 13½ million copies of books each year for a population of 8½ million. Yet in my country, Ecuador, barefoot boys pay 20 cents to read old dog-eared magazines in a yard used as a "reading room".

Technological progress will bring easier access to books and they will take up less space, but they will still be "writing", in the form of microfilms, micro-size books or microfiches.

But what if the book were to disappear after five thousand years of history, and if the dreadful vision of Bradbury's inhuman mechanized world were to come true. This would happen if we had ceased to deserve that object to which we can always turn, which transports us to other places and other times and introduces us to extraordinary beings whom we would otherwise never have known, ideas which we should never have discovered for ourselves; to the dictionary whose pages we turn eagerly plunging into the intriguing labyrinth of language—that "work of art" which we would never lend to anyone, in whose margins we do not dare to scribble notes, that book which in our youth cost us three weeks'walking to school or for which we gave up two visits to the cinema or even went without cigarettes.

If that day comes, we shall surely hear a voice on the public loudspeakers intoning "$E = mc^2$". But knowing the human spirit and its tenacious striving for freedom and culture, there will undoubtedly be underground radio stations which will continue to proclaim from somewhere or other, at least as an oral tradition, the thoughts of the great writers of the "past": "Life is a tale told by an idiot, full of sound and fury, signifying nothing", or "Happiness is the belated realization of a prehistoric longing; that is why wealth brings so little happiness: money is not a childhood desire", or perhaps even more aptly: "Until now we have lived only the prehistory of man." ■



Birch bark books of ancient Novgorod

Medieval birch bark manuscripts unearthed in the Soviet Union are one of the most important archaeological finds of recent years. The first document came to light in 1951, at Novgorod, Russia's most ancient city (100 miles south of Leningrad). Since then more than 500 other specimens, dating from the 11th to the 15th century, have been recovered from archaeological sites. The first known book written on birch bark (above) was found at Novgorod in 1963. A 13th century prayer book, it consists of three double leaves. In medieval Russia, birch bark was the least costly writing material and was still in use more than a century after the appearance of paper. The high moisture content of Novgorod's soil preserved the bark on which writing had been cut or scratched with a sharp instrument. Ink would have been destroyed by the moisture. The birch bark writings relate mostly to personal matters, and thus throw new light on many aspects of medieval life not mentioned in official chronicles. Top left, Soviet archaeologist examines one of the Novgorod bark fragments. He has adopted the typical beard and hair-style of medieval Novgorod. Archaeologists have managed to decipher fragments of the old Slavonic script on the birch bark document at top of page. They read: "...for a while to Moses. Come and help... though you lose... my being in this. At home meanwhile..." Left, excavations at the site of an ancient market in Novgorod where a 15th century bark manuscript of the Psalms of David written in Latin was found in 1971. Prof. Valentin Yanin, Assistant Director of the Novgorod Archaeological Expedition, hopes that the search for bark manuscripts will soon extend to other northern European countries where birch bark writing was also mentioned by medieval chroniclers.

Photos Y. Trankvillitsky - APN - Soviet Union magazine, Moscow

A Unesco inquiry

THE BOOKS PEOPLE READ

by Edward Wegman

IN 1970, every minute of every day, a book was published somewhere in the world: 546,000 titles in all, double the output of 20 years earlier.

Four out of five of the titles come from a handful of nations. Europe alone is responsible for almost half the world's production. If the output of Japan, the United States and the U.S.S.R. is added, you have virtually eighty per cent of all the titles issued in any one year. The rest of the world, two-thirds of humanity, thus has comparatively little say in the books that are available for reading. For the most part, it is a foreign publisher who makes the decision regarding their needs and tastes.

What do people read? More often than not, they read the books that are readily available, and when the books they want are not there, they sometimes do not read at all. It is therefore apparent that the kind of books produced is as vital as the mere production of more and more books. Subject matter has equal, or perhaps even greater importance in meeting the world's hunger for reading materials.

Since books are published to be read, an examination of the titles selected for publication can offer an insight into the subjects which national publishers believe will interest their readers. This information is available through the answers Unesco's Member States supply to Unesco annually in response to questionnaires on the quantities and subject matter of books produced. The most recent data, relating to 1970, are contained in the latest Unesco Statistical Yearbook (to be published in October 1972).

The Unesco questionnaire classifies the subjects of books in 23 categories. There is no separate classification for textbooks, which in most cases are included in the main subject-headings; i.e. a geography textbook would be found under "Geography, travel", while an arithmetic book would be under "Mathematics".

The most popular subject among the world's book producers is literature, which includes not only fiction and poetry but also literary criticism. More than fourteen per cent of all the books and pamphlets issued in 1970 were concerned with literature. That was almost double the number published in the second most popular category, Industries. In third place come publications in Political Science. There is a decided drop in numbers before we come to the next subjects, Natural Sciences, Education, History and Biography, Law and Arts.

Eight of the ten most important book producers are on the list of those who put literature first (in order of importance as producers): United States, Federal Republic of Germany, United Kingdom, Japan, France, Spain, India and the Netherlands. The two other major producers: U.S.S.R. and Poland place books on industry at the top of their production. Although in the second rank of producers, Mexico, one of the largest publishers in Latin America, also puts industries in first place.

The countries most interested in legal affairs are Botswana, Ceylon, Chile, Hong Kong, Luxembourg, Peru and Turkey, while Jamaica produces equal numbers of titles on law and on political science. This last subject is the first choice of Bolivia and Ireland. Religious books hold pride of place in Ghana, Lebanon, Madagascar, and Mauritius, while they share first place with education in Kenya. Thailand produces more books on education than on any other subject; Jordan and Tanzania prefer mathematics; Cameroon, Panama and Kuwait give first place to generalities (which includes government publications) while New Zealand publishers favour agriculture. One quarter of the books and pamphlets published by Qatar deal with linguistics, which also occupies first place in Malaysia.

A more detailed look at the production of individual states is even more enlightening. Taking the largest and the smallest producers in each region, one quickly runs into striking differences in emphasis.

Of the 23 countries that participated in the Unesco meeting of experts on book development in Africa, at Accra (Ghana) in 1968, only six have presented the detailed reports on which this analysis is based. While earlier data showed that in 1969 Nigeria was by far the largest producer, Kenya had in 1970 the most important output among those who answered the Unesco questionnaire. Nigeria's production in 1969 was over 1,000 titles, while Kenya's was only one-tenth of that figure. In all cases in Africa, the

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Two out of seven books published in the U.S.S.R. deal with industry and technology. Technical books fill the shelves along an entire wall of this Moscow bookshop. Posters like the one seen on the shop window, bearing the symbol of International Book Year—two figures linking arms within book covers—are prominently displayed in cities throughout the U.S.S.R.

Photo M. Filimonova © APN, Moscow

number of titles was comparatively small, corresponding to the conclusions of the Accra meeting that a virtual book famine existed in the continent.

Kenya published 43 books and pamphlets on religion and theology and another 43 on education. It is perhaps significant that throughout English-speaking Africa, missionary societies were among the first to install local publishing houses, which might account for the important place assigned to religion.

Following well behind these subjects come games and sports, in a country that has a certain world reputation for its runners: 20 titles issued. Next come history and biography (16 titles) and then political science (8), both subjects of major interest to newly-independent nations. Literature also was picked 8 times by Kenyan publishers, while natural sciences drew 6 titles. As indicative as the titles selected are those in which nothing was published: philosophy, trade, ethnography, linguistics, commercial techniques and arts.

Among the smallest African book producers is Botswana. Almost half of the 20 titles published in that country dealt with law: four books and four pamphlets. Four pamphlets were concerned with generalities, while one book and one pamphlet dealt with political science. Geography also drew two titles, as did agriculture. History, biography and commercial techniques each resulted in one title.

While a certain amount of the book production in both countries cited as examples for Africa is in local languages, a decided influence on production is undoubtedly the fact that much of education is in English. As a result, book imports meet many of their primary needs.

A somewhat similar situation exists in French-speaking Africa, where Madagascar was one of the most prolific publishers, with 158 titles. Religion and theology accounted for 33 titles, while second place went to literature, with 31. This was followed by political science, education and agriculture.

Interest in ethnography and folklore was comparatively high, since books on this subject share sixth place with publications on law. Once again, as is the case in English-speaking Africa, the principal textbook needs, as well as demand for general reading material, are met by imports.

FIVE of the Arab States have sent in information on book production in 1970, according to the Unesco recommendation. While Egypt producted 1,872 titles in 1969, the answers to Unesco's questionnaire on production in 1970 do not contain statistics for that country.

In 1970, of the 594 titles published in Lebanon, the second most important producer in 1969, 135 dealt with religious or theological themes.

Qatar, the smallest producer in the region, published 99 books on 14 subjects in 1970 (see article page 22).

Asia, despite an over-all situation of book hunger, contains two of the giants of the publishing world: Japan, which issued 31,249 titles in 1970, and India, which published 14,141. There are a number of similarities in their production, as well as significant differences. For example, both put literature at the head of their list, and both assign political science to second place. In Japan, however, books on the arts run on the heels of political science: 2,186 titles to 2,752. In India, not surprisingly, third place goes to books on religion and theology, which are far behind political science (942 to 2,717).

At the other end of the publishing scale in Asia is the island State of Singapore with 520 books and pamphlets issued in 1970. While literature is in first place, linguistics follows closely (68 to 78 titles) which is not surprising for a country which has Malay, Chinese and English-speaking populations. Natural sciences draw the next largest group of publications with forty-five titles, while religion was selected forty-three times and geography forty. Ethnography and folklore share last place with philosophy: three titles each.

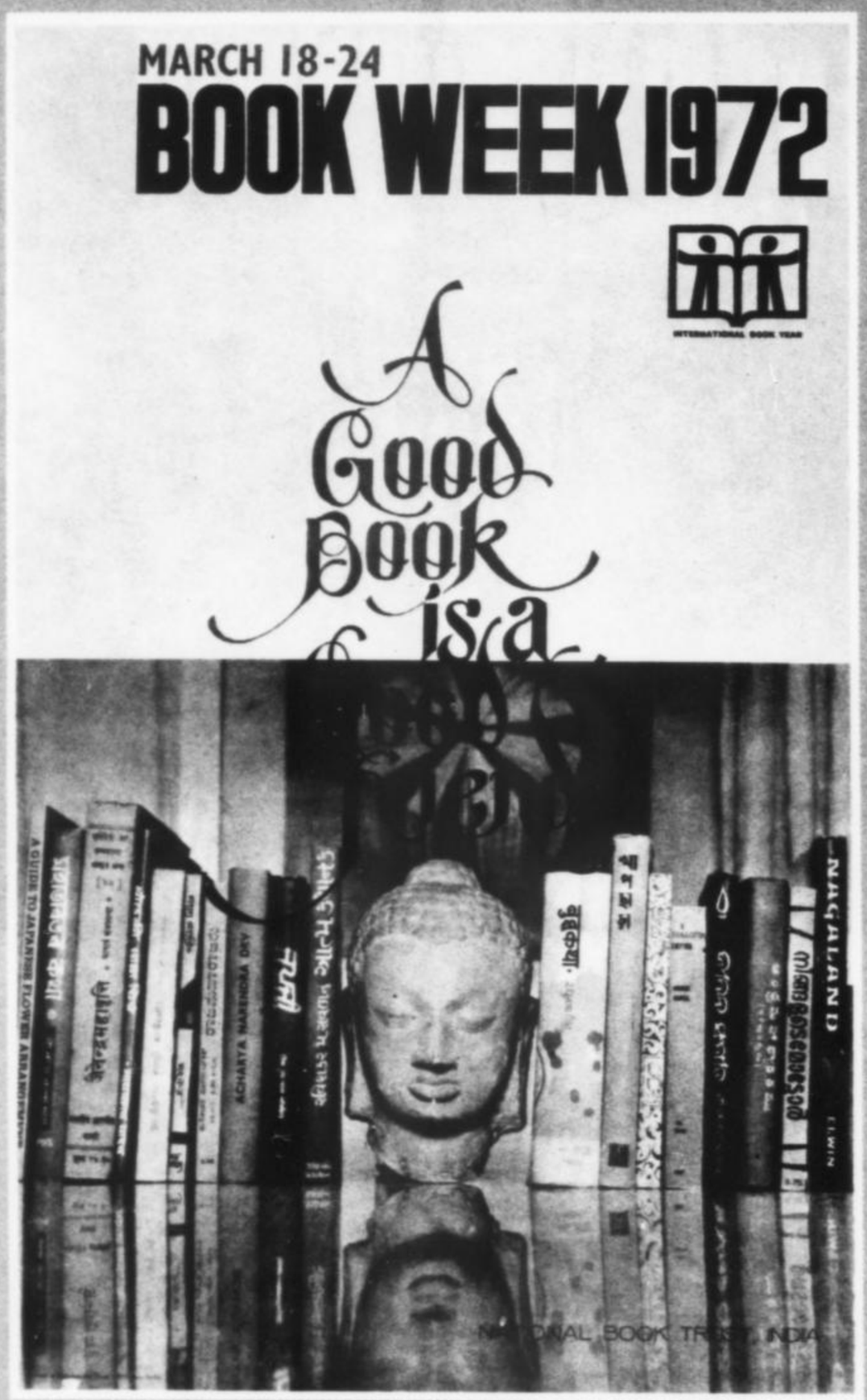
While book shortages exist in Latin America, the situation is somewhat different from the regions previously mentioned. The problem, speaking generally, is not so much one of producing enough books for the region as it is of developing internal exchanges that can relieve the Latin American nations of their dependency upon imported works.

That having being said, it becomes apparent once one begins to look at the individual publication statistics of the countries of Latin America that there are some, such as Mexico and Argentina, which are highly active publishers, others which come close to meeting their minimal

CONTINUED NEXT PAGE

KEEPING POSTED ON BOOKS

During International Book year brightly coloured book posters have appeared on many windows of bookshops and elsewhere. Left, "A good book is a good friend", says this Indian poster, uniting under its slogan a selection of works in the nation's many languages. "Books bring people together" proclaims, in text and image, a United States poster, below. The Cuban poster, below right,



THE BOOKS PEOPLE READ *(Continued)*

needs and finally, a number—particularly those that are geographically small—which are unable to support economically a functioning publishing industry. For that reason, the Unesco meeting at Bogota in 1969 called for major emphasis on efforts to make available to each of the countries the books published by the other countries of the region.

Of the countries that participated in the Bogota meeting, Mexico is the dominant publisher among those who have reported their 1970 statistics according to the Unesco recommendations, although 1969 data showed that Brazil, with almost 6,400 titles, was then the most important book producer, with Argentina in second place.

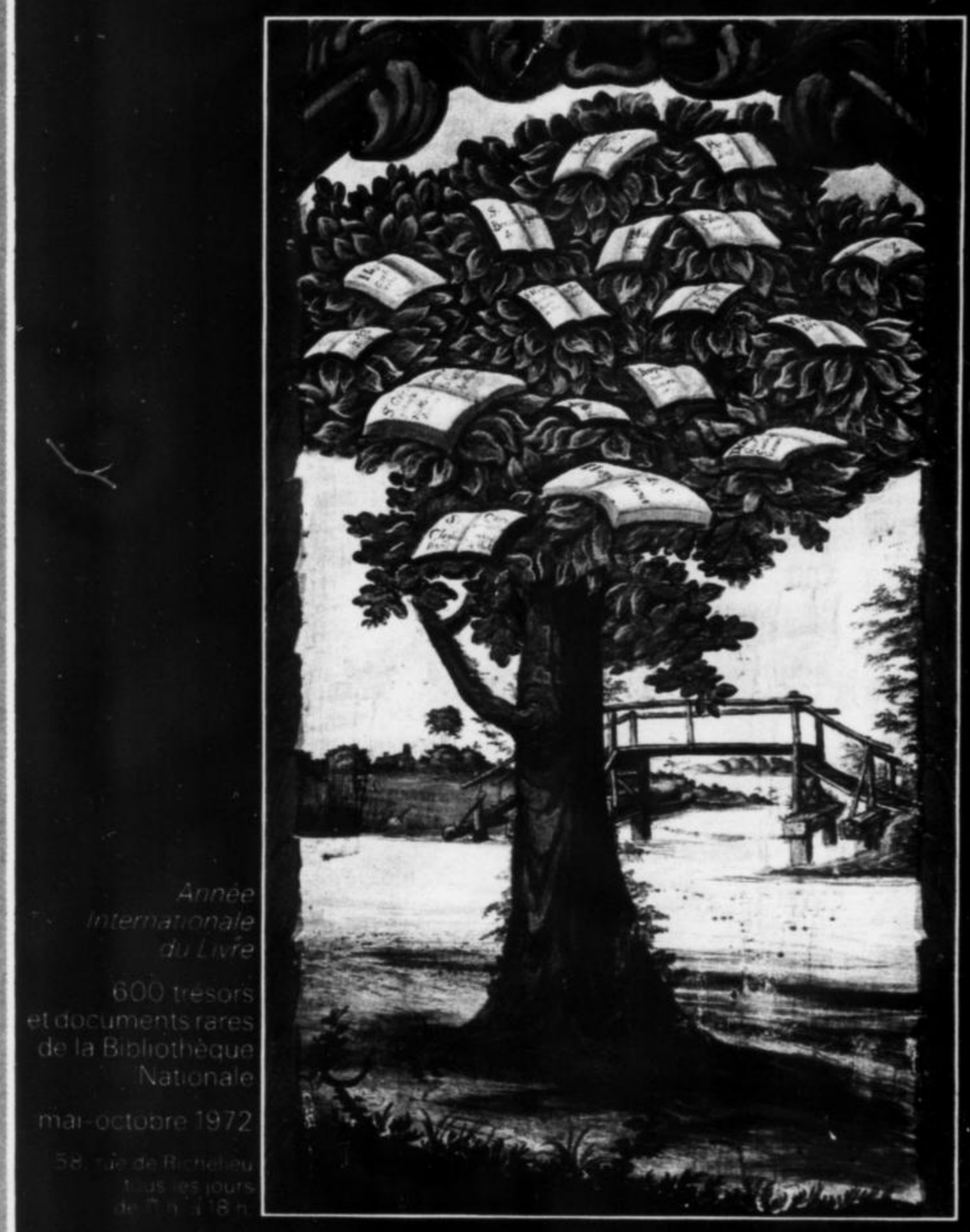
Mexico published some 5,000 titles in 1970, of which 857 were concerned with industry. One can almost see in all the book statistics of this country the concentration on development. Medical science was in second place with 401 titles, while third place was devoted to education. Law books and political science follow, with just under 300 titles each, and then commercial techniques. Literature, history and biography, and the arts are next in popularity. As in most of the developing countries, suggestions for the housewife, incorporated under the heading of domestic science, come last.

The English-speaking island of Jamaica is at the bottom of the Latin American list. In view of its limited population, its production of 159 books and pamphlets is a not inconsiderable achievement. First place is shared by law and political science with 21 titles each, followed by history and biography with 13. Literature, philosophy and commercial techniques make uneasy bedfellows in next place with 12 titles each. Perhaps even more interesting are the categories which are not represented—no books were published on philosophy, psychology, linguistics, philology, or mathematics.

Among the other countries in the world, the production of the United States, of the United Kingdom and of the U.S.S.R. are among the most important. The statistics from the United States are somewhat difficult to evaluate since the subject matter breakdown is confined to non-governmental publications, which amount to just about one half the total output of titles.

These tend to follow more or less the pattern of the other advanced publishing countries of Europe, with first place reserved to literature (8,246) followed by political science (3,121) and then history and biography, religion, natural sciences, sociology, geography, medical sciences and philosophy and psychology. Education comes in eleventh place, with some 1,273 titles. Books on industry are in twelfth position. From then on, the number of titles dips

reproduces the International Book Year slogan in Spanish "Libros para Todos" (Books for All). Right, French poster announcing an exhibition organized by the Bibliothèque Nationale, in Paris, for International Book Year. One of the most important book exhibitions of its kind ever held, it offers 600 treasures from the library's own collection, including very ancient books and manuscripts that mark the development of the book down the ages.



below the 1,000 mark. Agriculture, trade and transport are at the bottom of the list.

In the United Kingdom, literature is again in the lead, with almost 9,000 titles out of a total production of 33,441. History and biography are in second place, with almost the same number of titles as political science: just under 3,000. Next on the list is natural science. The arts are in a surprisingly strong fifth position, with almost 2,000 titles. At the other end of the scale, the least popular titles are agriculture, domestic science, trade and transport, military art and ethnography and folklore in that order.

The production of France is very similar to that of the United States and United Kingdom, as is the selection of subjects in the Federal Republic of Germany, although in the latter country, education is in second place.

The Soviet Union publishes almost as many titles as does the United States with 78,899 as opposed to 79,530. The choice of subjects is quite different. Two out of every seven books deal with industry. The next most important subject, with one out of seven titles, is political science. Literature is an important third, with almost eight thousand titles. Then come natural sciences, commercial techniques, agriculture, medical sciences, education and generalities. This is followed by linguistics. The least popular title is ethnography, in which no books were published. There were 170 works of religion, 375 in domestic science and 548 in geography and travel.

There are a number of differences between the Soviet Union and Poland, although both put industry in first place. Poland follows that subject very closely with literature and then political science. At the bottom of the ladder are trade and transport, philosophy and psychology, games and sports, domestic science, with ethnography and folklore again bringing up the rear.

In Oceania, Australia is a medium-sized publishing country. In 1970, it published some 5,000 books and pamphlets. While it is a developed nation, it is gradually shifting from largely agricultural production toward industrialization. The most popular subject for publication is literature, which occupies one tenth of its annual book production. In second place are books on industry, while third place is shared by political science and law. Suprisingly for a country noted for its athletes, only 55 titles were concerned with games and sports.

What does all this prove? Perhaps nothing. And yet a social scientist wrote recently: "You can't always tell a book by its cover, but you can almost always tell a person by his books." What is true for individuals, may well be true also for nations. ■

A Tunisian school experiment

NEW WAYS TO PROMOTE READING

Reading habits are often made or marred in the classroom. Specialists at the Institute of Educational Sciences in Tunis have recently developed reading motivation techniques for Tunisian schools, designed not only to build a lifetime reading habit, but also to improve the way childen express themselves orally and on paper. Right, a general view of Tunis; in the foreground, the Street of the Dyers.

by Chadly Fitouri

ADULTS nowadays seem to be outspokenly critical of the way young people express themselves. Modern youth, in their view, are inarticulate, hesitant, even tongue-tied, and adults regard this inarticulacy as a reflection of the superficial lives they lead. In their noisy demonstrations, in their songs and music, in their art and mod expressions, it is the catch-phrase, the cliché, the chanted slogan and the short-lived idea which predominate.

Educators, for their part, seem to have found only one explanation for this decline in the level of expression: a disinclination on the part of young people to read.

Should we regard this an inevitable malady of our time? Are we to hold the mass media solely responsible for this decline in the level of expression among young people? This would be too simple an explanation. Nor should we try to explain away the opinion of adults concerning modern youth as just another aspect of the generation gap. It would, perhaps, be more realistic to argue that the deterioration in the ability of young people to express themselves is due to a general lowering in the standard of education.

The fact is that when adults compare the schoolchildren of their own generation to those of today, they apparently forget that in many countries, yesterday's schools, and the schools of the day before yesterday, were much more selective than they are now. Today the majority of pupils are drawn from the most underprivileged social strata in which the only cultural tradition is an oral "folk" tradition.

To say that children from an underprivileged environment do not like reading is therefore in no way a value judgement, but rather a simple statement of fact. If they do not read, if they do not like reading, it is because their background has never given them any encouragement to read.

A survey carried out in Tunisia in 1967-68, for example, showed that school libraries were either excessively poor (even non-existent in newly opened lycées) or useless because the books they contained had not been selected according to any logical pedagogical or educational criteria.

Far from counter-balancing the shortcomings of the pupils' social background, schools seem generally to aggravate them by making reading part of the syllabus. Pupils and teachers alike find the bi-weekly "séance de lecture", or reading period, restrictive, artificial and boring.

Yet facility of expression can only be acquired through examination of models found in written works. Becoming acquainted with the works of worthwhile authors offers an opportunity of experiencing many facets of the human adventure; but more than this, on every page the reader can see how a skilled writer manipulates words and builds up phrases to express emotions or ideas in such a way that not only is the emotion or idea made clear but is also endowed with greater depth and intensity.

Once reading becomes a habit, familiarity with the works of an author leads to the participation-reading that Henry Miller had in mind when he said that everyone hopes when picking up a book to meet a man after his own heart, to experience tragedies and joys we are too timid to elicit ourselves, to dream dreams which make life more enthralling and perhaps to discover a philosophy of life which will make us more capable of facing the trials and problems that beset us. Participation such as this is never passive.

Adolescence is the age of romanticism and enthusiasm; it is also, above all, the time for reading. Few cultivated adults fail to retain a vivid recollection of what they read during adolescence; an individual's career, even his whole personality, is often largely determined by his reading during this period of his life.

CHADLY FITOURI *is the founder of the Institute of Educational Sciences in Tunis. Professor at the Faculty of Letters of Tunis University, he has written a number of studies in Arabic and French on educational problems in Tunisia, and has served as an educational consultant to Unesco on several occasions. Since 1971, he has been head of the Division of Documentation, Studies and Research at Unesco's International Bureau of Education in Geneva.*

Photo Jacques Perez © ASM, Tunis

At a time when the human element in daily life is being eroded, it is to be regretted that the school, whose basic task is to help children to develop their full human potential for learning and living, still overlooks the riches that intelligent reading has to offer and the meeting point it provides for teacher, pupil and author.

Reading is only a means to an end, and in devising techniques for motivating pupils towards reading we were guided by three key questions: Why should we read? What should we read? How should we read?

Our Reading Motivation Project in Tunisia grew out of considerations such as these. Might it not be possible, we asked ourselves, to use those same audio-visual media that are said to discourage young people from reading to stimulate a need for reading among pupils? In other words, on the basis of something towards which young people are strongly motivated, could we not motivate them towards other activities and in particular towards the reading of good literature? This was the first step.

The second stage was to make use of the same media to stimulate reflection, research, discussion and exchange of ideas among young people about what they had read, thus enabling them to discover for themselves new horizons in reading.

In 1968, we decided to submit this working hypothesis to the education authorities in Tunisia, the school inspectors and pedagogic advisers, and to define the educational problem more precisely we based our recommendations on the three questions mentioned above.

WHY READ? Recommending a course of reading does not necessarily mean that the pupils will follow it, whether the recommendation is in the form of an order or just friendly advice. Even the threat of examinations gives no guarantee. We therefore decided that we would have to break with school tradition so as to make the pupil feel that he himself had made the choice

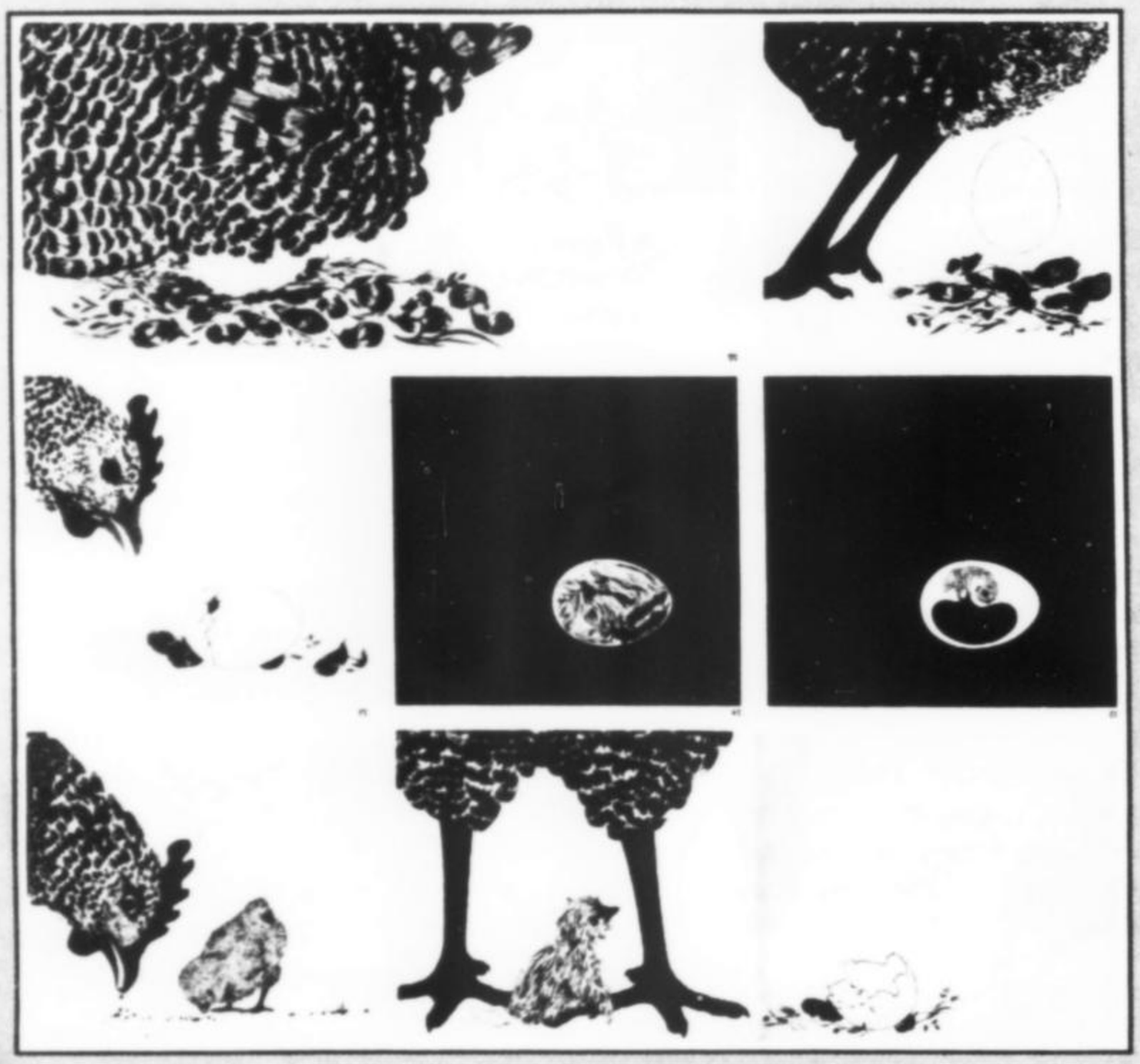
CONTINUED PAGE 20

Left, "Uncle New Year", an original Persian folk-tale; text by Farideh Fardjam; illustrated by Farshid Messghali; published by the Institute for the Intellectual Development of Children and Young Adults, Teheran, 1967.

Right, Illustrations for a tale by Pushkin; Children's Literature Publishers, Moscow, 1971.

For the eager eyes of children

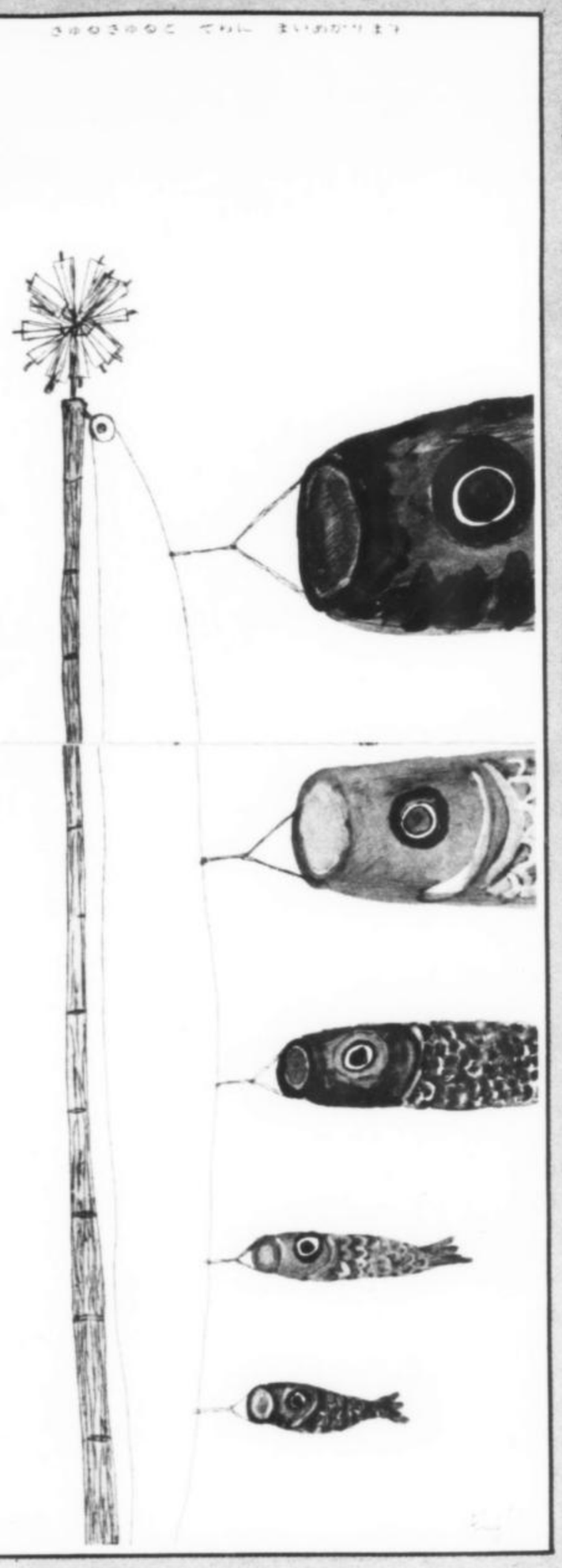
In an introduction to a special issue of the Swiss magazine "Graphis", entirely devoted to children's book illustration, the artist-illustrator Henri Steiner of Zurich describes some of the difficulties of this form of graphic art. "Why is it", he writes in English, "that a child likes one book and leaves another lying around unread or un-looked-at? Is it the story it tells? Is it the colours, the drawings, the nice shape or design? Is there perhaps even a secret here? We illustrators, at any rate, know that there is no means of knowing. There is no recipe for making a successful children's book, no rules that you can feel safe in sticking to... When a picture turns out a success and lies before us on the table or desk, looking at us, we hardly know how it happened and how it came to have eyes. Just as if—even though aided by the skill of our hands—it had come alive all by itself, expressed itself in visible form, had joined us from a land that we know very well and have known since our childhood, but a world that can only be seen in pictures, and nowhere else. Children feel that. It is the land in which they still feel wholly at home, the " children of three years old and upwards." Left, the cover of this special issue of "Graphis" (No 155, Vol.27, 1971-72) by the Swiss artist Walter Grieder. Two other illustrations from this same issue (lower left corner below and upper right corner opposite page) are published by kind permission of the Editor.



Left, "The Hen and the Egg", an Italian tale for children; illustrated by Iela and Enzo Mari; Emme Edizioni, Milan, 1969.

Right, "The Little House of Cubes"; a Yugoslav book for the very young; text by Ela Peroci; illustrations by Lidija Osterc; published by Mladinska Knjiga, 1964.

Jelka se je kokoši zahva
črna mačka. Zelene oči so
sem svetlo nit. Vzemi jo! Ko
in jo sproti odvijaj, da boš n
je stekla po mokri travi v
ni utegnila.



Left, "A Pulley"; text and illustrations by Eiji Shono; published by Fukuinkan-Shoten, Tokyo, 1965.

Above, "Tales and Legends of Brazil"; text by Ruth Guimaraes; illustrations by Mogens Ove Osterbye; published by Cultrix, São Paulo, 1963.

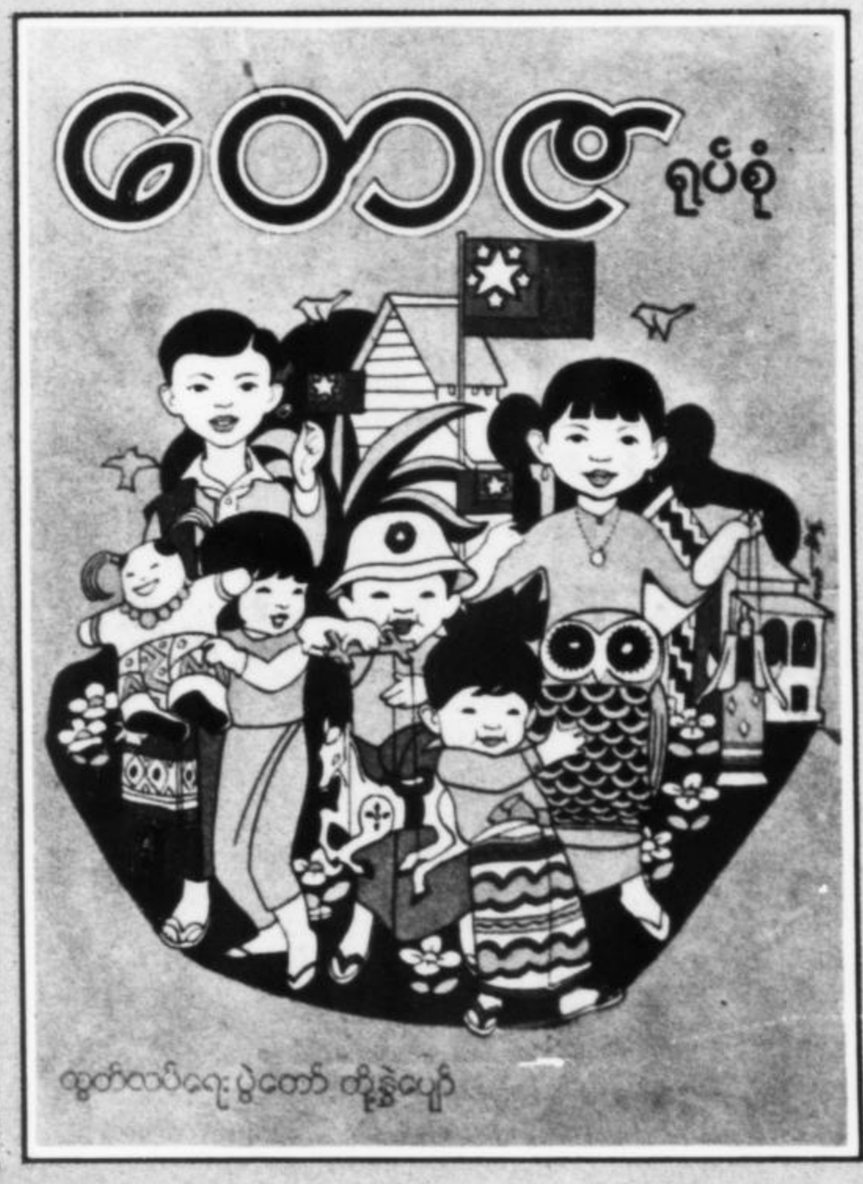
Ein Hoppelhäschen
rümpft sein Schnuppernäschen,
sitzt und schaut,
schimpft laut:
Weit
und breit
nichts als Gras,
sauer und naß,
wie soll das mein Magen
vertragen?
Immer nur Gras,
Tag für Tag,
das ich nicht mag –
gehört sich das?
Ich bin doch ein Has',
keine Muh und kein Meh.
Auch diesen gräßlichen Klee,
und wächst er noch so dicht,
mag ich nicht.
Wenn ich ihn seh,
hab' ich schon Bauchweh.
Unerhört,
ich bin empört!
Zupft
rupft
schnapp, schnapp
ein Blättchen ab
und oh Graus,
spuckt es wieder aus!
Nagt an seiner Pfote,
wünscht sich eine Karotte,
und wenn es eine gefunden hat,
morgen schon,
ich weiß davon,
frißt es sich endlich satt!

Above, "In Winda Wanda Wonderland"; a book of rhymes about animals by Elvira Metnitz; illustrated by Gerri Zotter; published by Forum Verlag, Vienna, 1971.

Below, "Courage"; a children's book published by the Burma Translation Society, Rangoon, Burma 1970.

zahvalila. Z druge kocke je stopila
oči so se ji prijazno svetile. »Spredla
jo! Ko boš šla na pot, jo nosi s seboj
boš našla nazaj,« ji je rekla, nato pa
avi v gozd. Jelka se ji niti zahvaliti

Vstal je tudi dimnikar. »Jelka, gumb ti dam. Dimnikarjev gumb prinese srečo. Prišiti si ga moraš na obleko. Dokler tega ne storiš, ne zidaj hišice, da se ti zopet ne podre.« »Hvala!« je rekla in vzela gumb, dimnikar pa se je kot prej smehljal s slike.



(Continued from page 17)

A statuette from Tanzania symbolizing the opening-up of the world of books to the peoples of Africa. It was given to Unesco's Director-General, Mr René Maheu, by students of the Girls Secondary School at Tabora, Tanzania, who received the first Mohammed Reza Pahlavi Literacy Prize, in 1967, for their work as volunteer literacy teachers.

Photo Dominique Roger-Unesco

and was impelled by a genuine, personal need to read a particular work.

Assuming the worst possible starting-point—the weak, lazy pupil who had never read a book of 150-200 pages to the end—we worked out the following method.

The exercise should be as far removed as possible from the traditional school background. We would have liked it to be carried out completely away from the school, but had to abandon this idea for lack of facilities. In the end we decided to work in a classroom, but to change its physical layout by replacing school desks with stools and chairs which could be moved around as required. The room was also equipped with display panels, a projector, a portable screen and a tape-recorder.

Attendance at the sessions was entirely voluntary. The only stipulation was that the pupils should be of the same educational level and therefore of more or less the same age. The reading motivation sessions were held outside school hours and lasted as long as the majority of the group wished. The groups were not allowed to exceed 25 to 30 pupils.

WHAT TO READ? We began by setting up a small committee to choose a level of presentation (in this case for a third-year secondary class) and a book title. We had to adopt this makeshift solution because no investigation had ever been carried out in Tunisia into the real reading interests of schoolchildren. Later, as we carried out more experiments, using books such as *The Diary of Anne Frank*, we began to discover for ourselves what the pupils were interested in.

The Institute of Educational Studies in Tunis has since made several surveys on reading among schoolchildren and has used the findings as a guide in selecting titles for children to read. For it is this choice that not only gives children a real motivation to read but also determines their whole intellectual, moral and social make-up.

HOW TO READ? Henry Miller has rightly pointed out that a book, like anything else, is often used as a pretext to conceal what we are really in search of. Reading may thus be merely a form of recreation (magazines and detective stories), or a source of quickly assimilated information (newspapers and popularized texts relating to one's work) or an opportunity for learning, self-education and logical reasoning.

All the activities devised for the

Classical music to guide the reader along

Reading Motivation Techniques project relate to the last type of reading.

A complete session comprises two phases at intervals of one or two weeks so that pupils have time to read the book proposed to them.

After choosing the book we begin to make what we call a selection and a montage. Selection consists in picking out the key passages, the passages that are outstanding in style and content and passages to which children of the age and educational level we are dealing with will be most receptive.

We then make a sound montage from tape recordings of the voices of several men and women reading passages from the book, though not necessarily in the order in which the passages occur in the book. The sound montage is used simply to create an ambiance which stimulates interest without revealing the substance of the work. To present a summary of the book would be a contradiction of the aims we set at the start of the project. Our purpose is merely to whet the listener's appetite.

We decided that the sound montage would be more effective if we linked the spoken passages with short pieces of classical music appropriate to the theme of the book, and that this would also help children to understand the text. Since music can convey certain feelings and emotions, it may reveal things which a child of low linguistic ability would not grasp as quickly from a written text.

Our pupils, of course, are bilingual (Arabic and French). They begin learning French in the third year of primary school, and their level of expression is equally low in French and Arabic. Our Reading Motivation Techniques project thus comprises reading in both languages. The special report on the project which the Institute of Educational Sciences plans to publish, will include a complete list of the authors and works in Arabic and French used in the experiments and data on the pedagogical and audio-visual kits that were compiled.

We also use visual aids such as display boards and slides to introduce and enhance the effect of the sound montage. Boards are used to display photographs of the author and his life, illustrations from the book and copies of the book itself.

As a session opens, a group leader (usually a member of the Institute of Educational Sciences or a teacher trained by the Institute) welcomes the children and suggests that they inspect the displays. He then gives a brief introduction, lasting about five minutes, when he presents the book (title, number of pages etc.) and a number of slides picturing the author are shown. After this, the tape recording montage is played.

During the 25 or 30 minutes that the tape is played, other slides are shown to stimulate additional interest. In the session dealing with the book *Poil de Carotte* (Carrots), [a bitterly ironical account by the French writer Jules Renard of his own childhood —Editor] we projected a picture of a teenager in an attitude of defiance while the children were listening to an extract from the last chapter entitled "Revolt".

After the recording, the group leader uses the question and answer technique to set off a discussion among the children. He sees to it that the discussion does not reveal the content of the book, but helps to increase the children's eagerness to read it for themselves. As this first phase ends, the children are told that they can take away a copy of the book if they wish, and a date is fixed for a discussion of its key themes with the group leader.

THE second phase takes place a week or two later. This time, it is the children who run the discussion, after electing a chairman, a secretary and several observers. As the experiment proceeds, the part played by the group leader steadily diminishes in importance, as the children learn to abide by the rules of self discipline, democracy and responsibility.

During the sessions dealing with *Poil de Carotte* and *The Diary of Anne Frank*, for instance, children spontaneously formed groups to undertake studies and surveys of problems relating to adolescence, war and peace, co-education, marriage, divorce, money, keeping a diary, etc. In this way, reading becomes an "adventure".

The children themselves decide how long a discussion should last. These discussions and study groups offer bilingual children (who are chiefly from Arabic-speaking homes) an excellent opportunity to practice spoken and written French.

But perhaps the most significant prospect opened up by the project is through the discussions and studies that create new reading needs and direct children towards the choice of new books. In this way, one act of reading begets another, and each book becomes a starting point for studies, lively discussions, new contacts and creative activities.

I recall one discussion among fifth-year primary children that I attended. It dealt with an extract from Victor Hugo's *Les Misérables* (the sad story of "Cosette"). It sparked off a keen and continuous discussion lasting for an hour and a half, between children who had been taught French for less than two years. It showed that when children aged ten or eleven have sufficient motivation, they can not only remain attentive for more than an hour, but also express themselves in a language which they have only just learned to speak.

Reading books also inspires some children to use painting as a means of expression in order to portray one or another of the characters or situations as these have impressed them in the course of their reading or discussions. Many such paintings have been added to the visual kits and have enriched the display panels to the benefit of other children.

We feel we have gone a long way from the tedious setting and dreary ambiance (well remembered from our own youth and, unhappily, still too familiar to many present-day children) which mark the "reading to order" and "book reports" of official syllabuses.

The kind of motivation for reading we have described enables teaching programmes to be adapted to lively and effective teaching methods, instead of the other way round, as is still too often the case. ■

'PROSPECTS'

Readers interested in a fuller report on this subject are referred to the latest issue of Unesco's new educational quarterly "Prospects" (Summer 1972). Prof. Fitouri's article is there entitled "An Experiment in Reading Motivation Techniques". Other contributors to this number include Margaret Mead, Felipe Herrera and Paolo Freire. With its Spring 1972 number "Prospects" appeared in an attractive revised format of 120 pages similer in size and presentation to the Unesco quarterly "Impact of Science on Society". The Spring 1972 issue (Vol II, No 1) included articles by Jean Piaget, Lester B. Pearson, Mikhail A. Prokofiev and Josué de Castro. "Prospects" is published in two language editions: English and French. Annual subscription: £1.05, $3.50, 14F; per copy: 30p, $1, 4F.

RENAISSANCE OF ARAB THOUGHT AND LITERATURE

by Philippe Ouannès

THE Arab world today numbers some 130 million men and women, the great majority of whom speak the same language, share the same religious practices and have the same traditions. Books hold a central place in Arab culture; Islam in fact started with a book, the Koran, which in Arabic originally meant "recitation" but has now come to mean "reading".

From the shores of the Atlantic to the Persian Gulf stretches one of the rare geographical areas of the world in which linguistic unity and the same culture and religion make it possible for almost all the inhabitants to understand each other without difficulty.

Arab civilization flowed through the civilizations of the Mediterranean and the west, making an original contribution to their development and stimulating a wealth of literary and scientific creation. From the 8th century onwards literature of every kind, from poetry to astronomy, spread throughout the entire Arab-Islamic world from the Indus to the Pyrenees. Over and above the honoured names which are the pride of Arabic literary tradition, mention should be made of those enquiring scholars, both famous and anonymous, who "went in search of science" and spread the inventions and literature of eastern cultures throughout the world.

It was through the Arabs, their books and their translations that the world, particularly the west, became acquainted with Greek philosophy and cosmology, the compass, the invention of paper in China, Arabic numerals, etc.

But for the influence of the Andalusian Arab civilization and its poets, such as Ibn Hazm (the author of "The Ring of the Dove"), medieval Europe would not have had the same conception of courtly love and would not have explored its themes and myths in works such as "Tristan and Iseult".

Writers such as Ibn Muqaffa (author of *Kalilah wa Dimnah),* Avicenna and Ibn Khaldun for the humanities and scholars such as Khwarizmi, Biruni, Rhazes and Farabi for the natural sciences, helped spread or presided over the creation of works, scientific theories and discoveries which were disseminated through books and manuscripts circulating to the ends of the Arab Empire and as far as Europe.

It is not the purpose of this article to draw up a balance-sheet of the cultural heritage or the rôle of the Arab world in the flowering of the different civilizations of the Middle Ages. Nevertheless this role, and its accompanying traditions, made their imprint and have left behind social and cultural features that continue to find expression in a vigorous intellectual life and in works by writers known the world over, such as Taha Hussein of Egypt, for example.

But these writers and scholars are seriously handicapped by the various problems now posed by book development and production.

Arabic literature in fact does not occupy its rightful cultural and linguistic place in the world today for a number of reasons. In order to analyse and find answers to these problems, the governments of the countries concerned decided to work out, with Unesco's assistance, a common policy for book production in Arab countries.

The work of co-ordinating this policy was completed by a Unesco-sponsored conference held in Cairo in May 1972, attended by experts and representatives from 15 Arab countries. The conference agreed to the setting up of a regional book development centre in Cairo which would play a decisive part in formulating a policy for books and printed matter and in speeding up their circulation throughout the entire Arabic-speaking world.

This task is made easier by the long-established intellectual tradition of the Arab-Islamic world, the convenience of a common language and above all, recent massive school enrolment campaigns. The promotion of book development will also take into account the special problems of writing and book production, and will be based on a detailed and realistic analysis of present-day conditions.

A preliminary assessment based on statistics collected by Unesco gives a total production in the Arab world of some, 5,000 titles a year, or about 1 per cent of world production, which in 1969 was in the neighbourhood of 500,000 titles.

Estimates by Dr. M. I. Shoush, Chairman and Director of Khartoum University Press (Sudan), put the total number of copies of school textbooks produced in the Arab world at roughly 50,000 per title, as against 3,000 to 5,000 copies per title of books for general reading. According to another specialist, Mr. S. Mahmud Sheniti, Egyptian Under-Secretary of State for Culture, more copies are printed of novels, particularly popular tales in serial form, religious works and best-sellers. It would thus not be unreasonable to estimate an average of 10,000 copies per title, an overall yearly production of some 50,000 million copies.

This average of 10,000 copies per title is, of course, considerably exceeded by certain books such as the Egyptian author Nagib Mahfuz's famous *Trilogy*, each book of which

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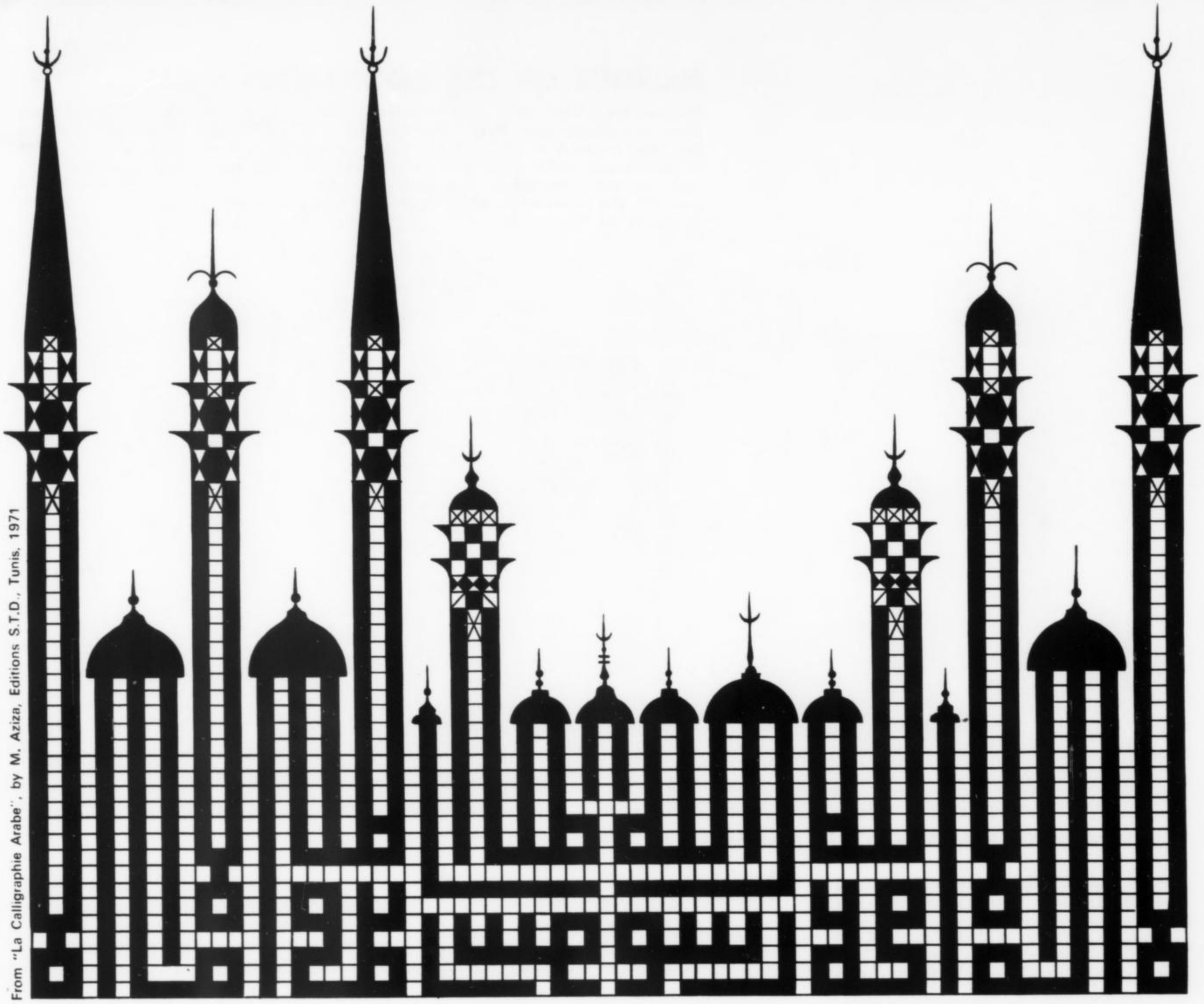

From "La Calligraphie Arabe", by M. Aziza, Editions S.T.D., Tunis, 1971

This calligraphic "mirror" image, in Arabic Kufic writing, reads the same in both directions starting at the centre. It is the traditional Moslem profession of faith: "There is no other God than Allah and Mahomet is his Prophet". The artist has prolonged some of the letters to depict seven minarets and ten domes of Mecca, holy city of Islam.

bears the name of a district of Cairo, and which traces the lives of three generations of a Cairo family against the background of their country's political vicissitudes from 1917 to 1944. Many of this author's books, his *Zuqaq al Midaqq* for example, enjoy a wider than average circulation.

Book production in the Arab countries has however two weaknesses which create an imbalance. Firstly, the book industry is still mainly concentrated in Cairo and Beirut, where most of the printing and publishing is done. Secondly, production fluctuates from one year to the next. The Lebanon for example published 427 titles in 1967 and 685 in 1969; Kuwait published 153 titles in 1967 but only 80 in 1969.

Another important factor is the number of books published by category. While the social sciences represent 24 per cent of total production, literature 20 per cent and religion 11.5 per cent, the pure and applied sciences account for only 15.5 per cent, though it is generally considered that they should be on the same level as literature (20 per cent).

There is thus a gap here which should be filled, particularly since scientific book output, at some 400 technical works a year, is inadequate to meet the needs of countries faced with the problems of an increased rate of development and where the needs of education are becoming increasingly urgent.

Annual production in the Arab world is thus 40 titles per million inhabitants, as against a world average of 140, and the number of copies is 0.4 per inhabitant as against the world average of 2.3.

All these facts and figures point to the fact that it is less in the production of titles than for the production of copies that the Arab world lags behind. This accurately reflects the situation in countries where an active intellectual life and a vigorous cultural tradition have existed for many centuries. On the other hand, the changing fortunes of history, economic difficulties and the consequent high rate of illiteracy today act as a considerable brake on book development and circulation.

But what about the reading public and its needs? Since this public can be divided broadly into adults and children of school age, the answers can best be given in terms of three particularly important kinds of books: books for general reading, school and university textbooks and children's books.

As regards books for general reading, specialists have assessed minimum needs as one book for each potential reader a year, and six titles for each group of 30,000 readers. In 1970 the Arab world had 18 million literate adults, a figure which has been largely exceeded today as a result of extensive literacy campaigns launched in all the Arab countries, and the

CONTINUED NEXT PAGE

MOSQUE OF THE BOOKSHOPS

Below, page from an Arabic treatise on astronomy and mathematics dating from the 358th year of the Hegira (969 A.D.). Written in his own hand by Ibn 'Abd al-Jalib al-Sidjistâni, a 10th century sage, this original manuscript is illustrated with diagrams of remarkable accuracy. Right, bookseller's stall on the Djamaa al Fna square, Marrakesh (Morocco). In the background, the minaret of the principal mosque of Marrakesh, al-Koutoubiyya (mosque of the bookshops), a 12th century masterpiece of Almohade art.

Photo © Almasy, Paris

number of children now completing their studies.

Novels, poetry and plays are all classified under the heading of general reading. Tawfiq al-Hakim, one of the most widely read of Arab playwrights, arouses unflagging public interest with plays rich in a symbolism which is an amalgam of fatalism and despair *(Ahl al-Kahf)*, or in which his characters struggle against their own destiny *(Rihla ila-l Ghad)*.

Among Arab poets we could mention the names of Adonis, Nizar Qabbani, al-Chabbi, etc. Poetry and the ability to memorize verse have always been highly prized in the Arab world. Public poetry recitals are common and, even among the illiterate, it would be hard to find a person who was unable to recite a verse or two, an eloquent reminder of the importance of the oral tradition.

As already stated, 1970 book production in the category of literature and general reading represented 20 per cent of the total, or nearly one thousand titles, of which 3 million copies were printed. On the basis of the minimum needs quoted above, it should have totalled some 4,000 titles and 18 million copies.

The Arab governments are fully aware of the gap between actual production and requirements, and are making a considerable effort to bridge it by a policy of long-term planning of which the decision to set up a regional book development centre in Cairo is a notable example.

Educational books are a special case since production is more or less adequate to needs. The problems are the same as in other parts of the world: planning production in order to keep pace with the increasing school population, making textbooks more attractive and above all, sufficiently varied and adapted to different regions of each country so that children in remote villages do not have to use textbooks that talk only of city life, of pavements, blocks of flats, cars, and so on.

The fact that Egypt, for example, published 370 textbooks in 1968 and distributed nearly 26 million copies in schools gives some idea of the scope of the problems involved.

IN 1970 there were 54 million children aged under 15 in the Arab world, representing 45 per cent of the total population. Of these children 32 million were potential readers in the 5 to 14 age-group, whose minimum book needs called for an annual production of 1,500 titles and 32 million copies.

The importance of children's books has long since been demonstrated. They stimulate and establish lasting reading habits and accustom the child to the printed word, opening up to him the realms of pictures, drawing and graphic representation, developing his powers of imagination as he discovers the universe, so psychologists, artists and educators should all co-operate in producing them.

This question is of special importance to the Arab world which has no publishers specialising exclusively in children's books. Virtually all large publishing houses have a youth department, but their publications, though well produced, do not always correspond to the needs of the young reader.

No overall figures are available for this category but one example is that of the well-known Cairo publishing firm, Dar al-Ma'arif, the largest producer of children's books in the Arab world, which publishes 58 series of books for the 6 to 15 age-group, comprising 566 titles of which 136, nearly a quarter, are for children under 8.

Thus there are no problems of lack of creativity or ideas to obstruct book production in the Arab world, which has a sufficiently rich and ancient cultural tradition to stimulate writers and creative artists. One of the chief obstacles however is in the lack of professional incentive. A career as a writer does not pay because the limited number of copies printed does not provide a livelihood or enable the author to write full-time.

Another major problem is copyright protection. Though countries in the region have taken the first steps to adhering to international copyright conventions, most Arab countries have

Photo Unesco-Cart

no national legislation for copyright protection. Pirate editions flourish and are the bane of authors and publishers. It is to be hoped that a revision of the Universal Copyright Convention and the Berne Convention that would favour the developing countries will be adopted without delay.

Outside Cairo and Beirut, publishers in the Arab world are few and far between. Publishing houses are often bookshops or printing firms which originally were to be found grouped together round the mosques and law courts and which have gradually taken on other activities. Morocco has given a lead in setting up modern publishing houses, both publicly and privately financed, in the main centres of modern intellectual life, (Fez, Casablanca, Rabat). Morocco's initiative is an example which should be followed not only by the main book-publishers such as Egypt and Lebanon, but also by the other Arab book-producing countries.

The existence of such publishing houses and their reorganization into associations, first on a national and then on a regional level, would make it easier to adopt joint solutions for common problems such as the choice of manuscripts, the planning of material requirements and production, financial backing, etc.

As regards actual printing works, the Arab countries have two considerable achievements to their credit. The first is the Moroccan *Ecole du Livre*, unique of its kind in the Arab world, which is helping to solve the acute problem of training qualified personnel. Elsewhere such training is acquired either from experience on the job or through courses abroad, though this inevitably has some drawbacks.

The second achievement is the Al-Ahram press in Cairo, the most modern in Africa, equipped with up-to-date machinery and employing most of the printing processes in use today.

Both achievements show the efforts made for book development by countries anxious to equip themselves with the means to follow up their immense drive for literacy and school enrolment, by providing books and other reading matter which readers need to consolidate and extend what they have learned.

ONE of the most complex and delicate problems faced by the governments of the Arab countries is that of costs. The decision of the Arab Postal Union in March 1971 to consider the whole region as a single postal unit is a first step towards lowering postage rates. These rates, however, are still high, and a reduction for books from the present prohibitive charges would ease the circulation of reading matter considerably.

Prices block distribution. High prices, whether due to production costs or those of transport and distribution, put books beyond the reach of many potential readers. Distribution goes hand in hand with book promotion since it involves the use of varied methods and channels and the prospecting of an ever wider public. A variety of methods are used, ranging from travelling libraries to sales-points in highly-populated areas and village markets and even in cafés which bring books to an entirely new reading public.

As history has taught us and modern times now demonstrate, the Arab countries have a major role to play in world cultural development. Hitherto, political events tended to isolate them from the main highways of communication, and their culture and literary works were thus deprived of the means of dissemination offered by modern mass media. These circumstances no longer exist, and the renaissance, or *Nahda*, of Arab thought and literature, begun in the middle of the XIXth century, is today attaining its full significance.

The book development campaign will, first of all, enable the Arabs themselves to become aware of the scope and quality of the creative works produced on their own soil. It is to be hoped that these works will then be made available to other world cultures, through an equally ambitious campaign for their translation into the most widely spoken languages, so that a world-wide public can have access to the literary masterpieces of contemporary Arab scholars, writers and poets. ■

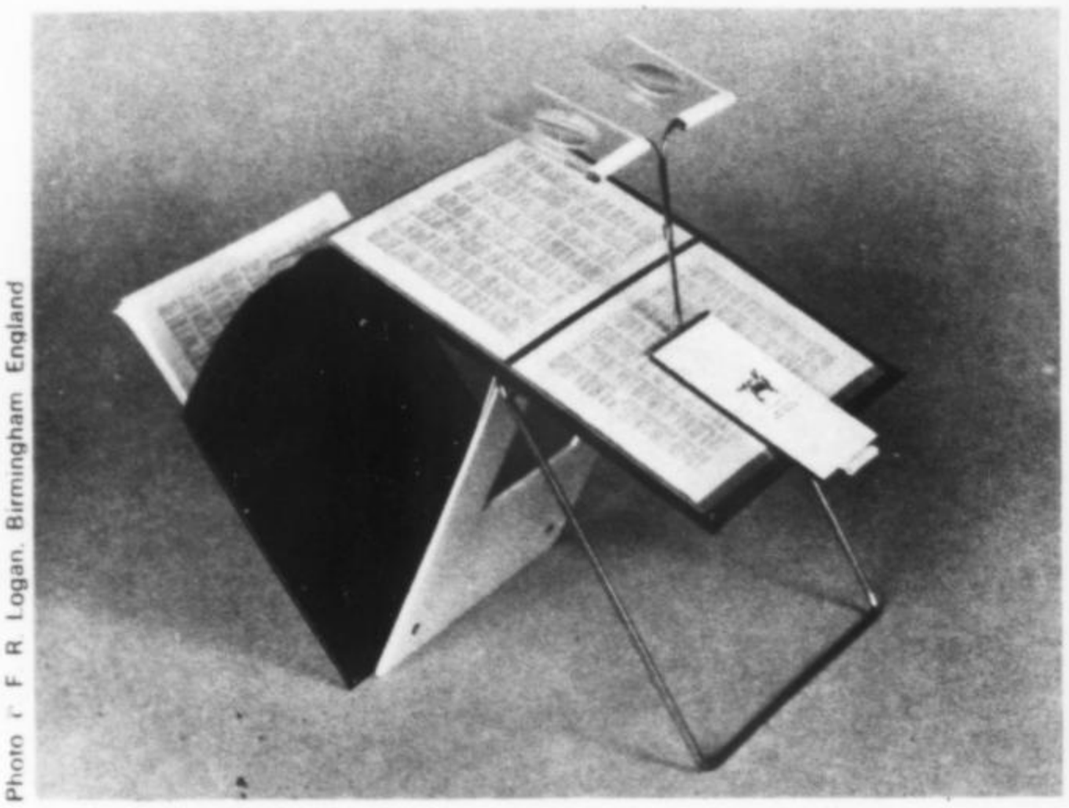

Photo © F R Logan, Birmingham England

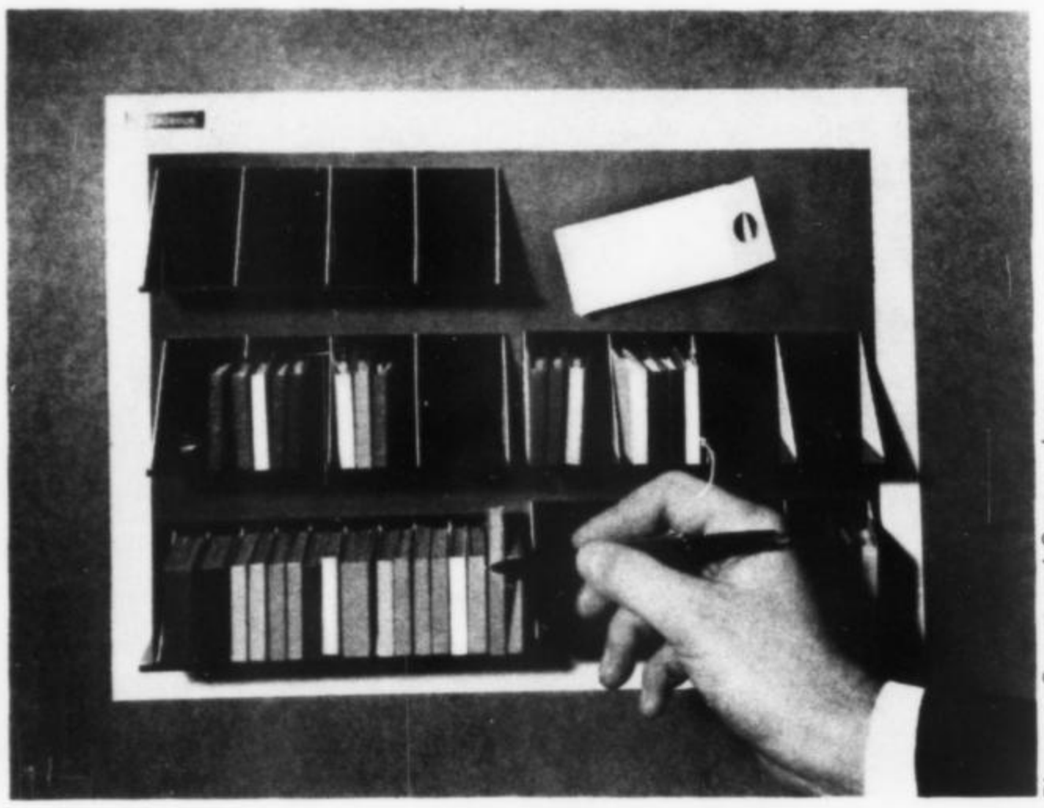

Photo © Senett and Spears, Jersey

The word-shrinkers

by Howard Brabyn

A book containing the equivalent of ten ordinary books (3,000 foolscap pages) that you can slip into your pocket, a home library with as many books as the average, well-stocked municipal library, and municipal libraries with the same facilities as the British Museum (over 6 million books that now occupy some 160 miles of shelving), may seem like a book-lover's pipe-dream. Yet thanks to the pioneering work of two Channel Island inventors this dream is well on the way to becoming reality.

The basic idea of reducing the contents of a book, magazine or newspaper, or bulky reference records is not new. Hospitals have long been using microfilming methods as a means of storing ex-patients medical case histories, and as early as 1930 microfilmed reprints of items from American newspapers were available.

After the Second World War, libraries made use of microfilm editions to complete their collections of out of print or rare books. At present the motor car industry is making great use of micro-catalogues and maintenance manuals which they issue to their dealers and agents. Many magazines, particularly technical ones, can now be published in microfiche form with up to 70 pages available on a microfiche (a sheet of film) no bigger than a postcard.

Unfortunately, a fairly bulky reader is required to reproduce the microfiche in readable form. These gener-

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HOWARD BRABYN, *English writer and journalist who has specialized in popularizing scientific and educational questions, is assistant editor of the English edition of the* Unesco Courier.

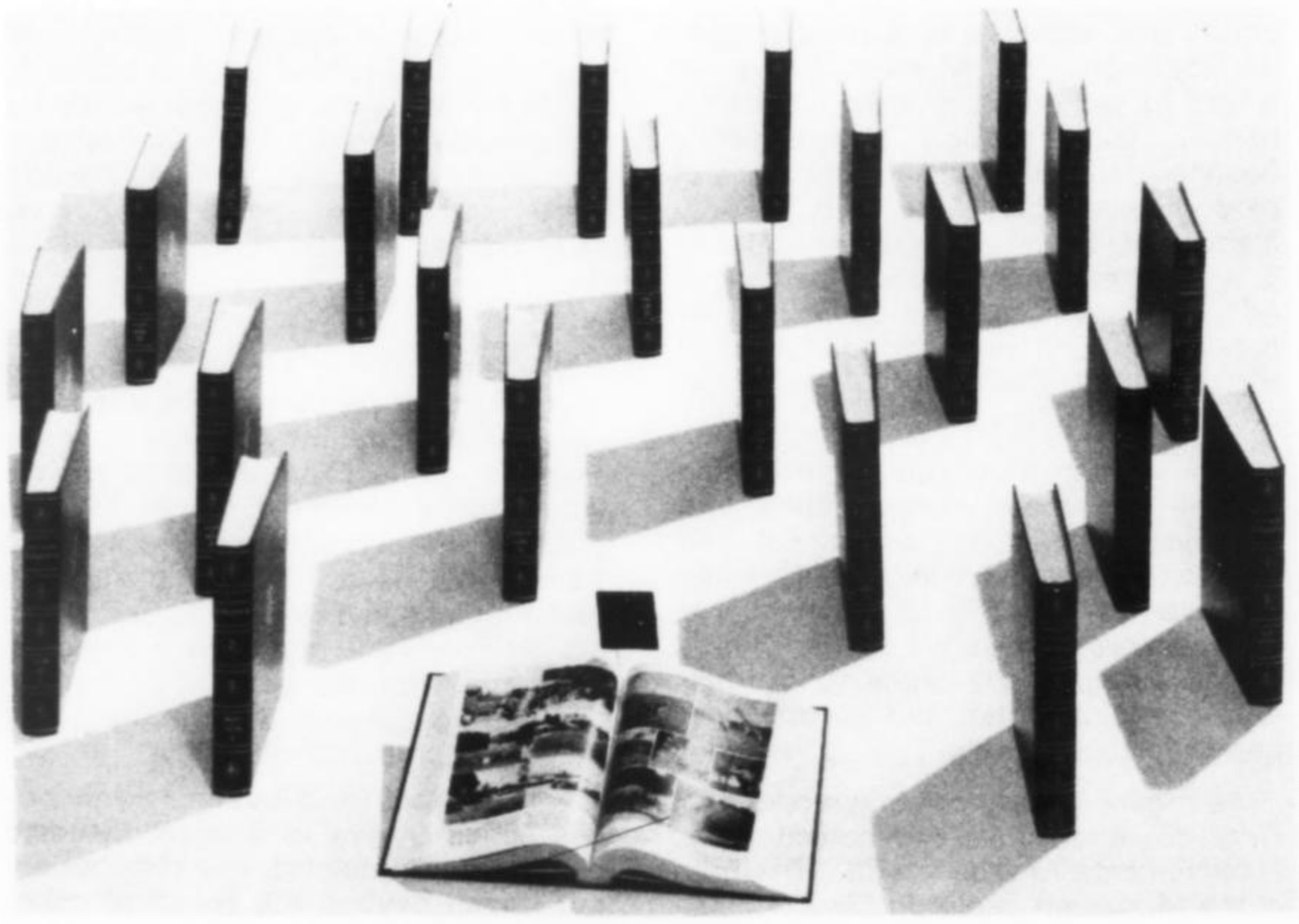
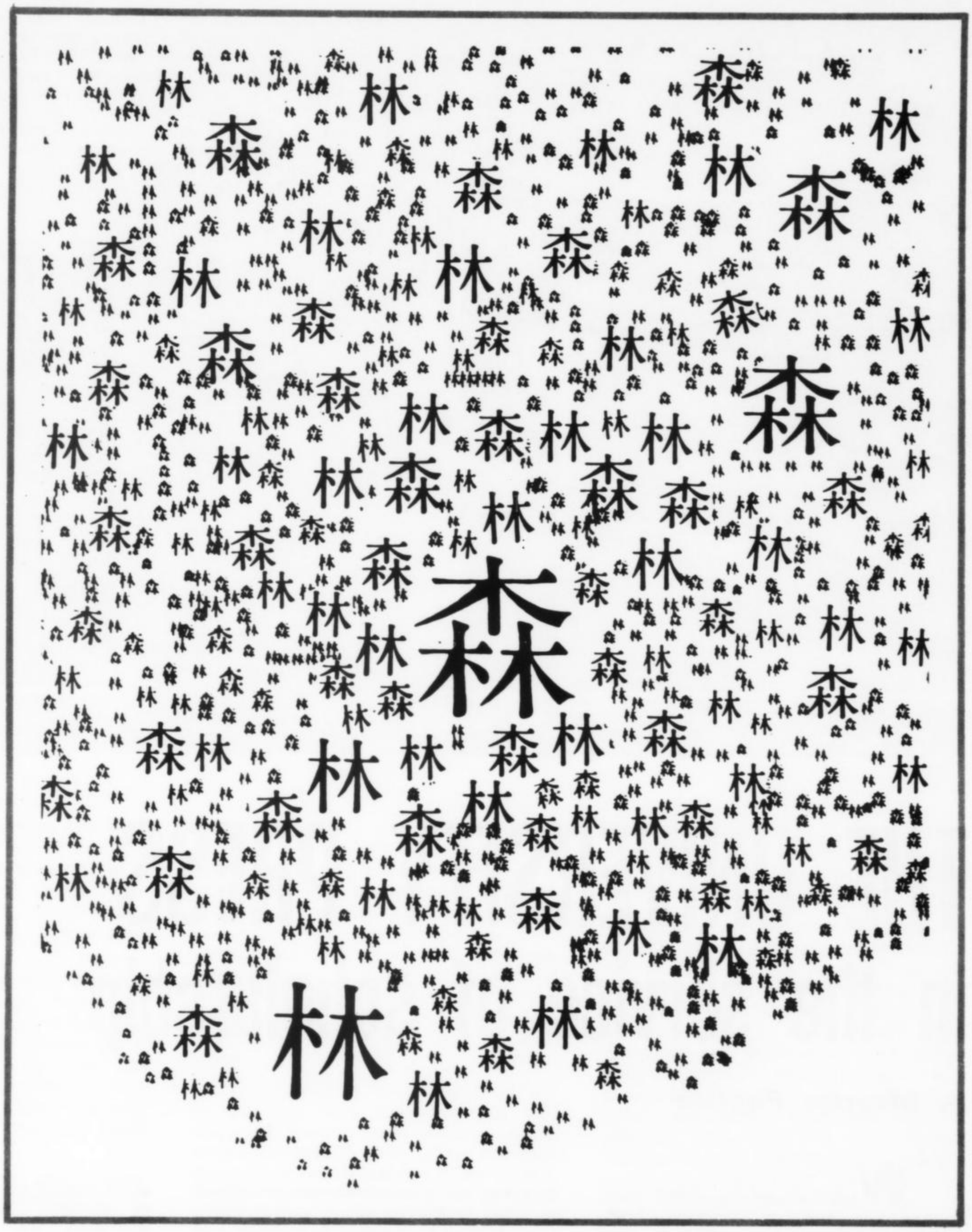


Photo Kodak, Paris

Right, the 24 volumes of the Encyclopaedia Britannica. Thanks to a special new photographic process its 24,000 pages can now be contained on the film, (measuring 5 cm square) seen at centre of photo.



"We have taken spectacles off the eyes and put them on the book", says George Davies, inventor of a new type of micro-size book which relies on micro-printing rather than photographic reduction. Far left, an early version of the book with its binocular lens reader held in place magnetically. The stand is not essential and the book is normally held on the lap. Left, the 16 micro-size books seen on this mini-bookcase are the equivalent of about 360 average-sized paperbacks, an incredible saving in space and paper. World consumption of newsprint, printing and writing paper now totals some 50 million metric tons a year. 500,000 trees have to be felled annually to provide the pulp required just for one big English Sunday newspaper. Right, a striking Japanese poster by Ryuichi Yamashiro for a reforestation campaign, composed entirely from the beautiful character meaning "tree". One symbol signifies a single tree and two or three grouped together mean a wood or forest.

ally resemble a small television receiver in appearance, and although lap readers are now being put on the market they are still rather cumbersome and are not the sort of thing the average book-lover would want to curl up with by the fire on a cold winter's evening.

It was at this point that George Davies and Hedda Wertheimer of the Channel Islands came on the scene. They decided that the answer to producing an easily handled micro-size book (*) was to be found in micro-printing rather than in photographic miniaturisation of books printed in the normal way. Their experiments showed that micro-printing, at a 10 to I reduction on normal print size was feasible on standard offset litho presses.

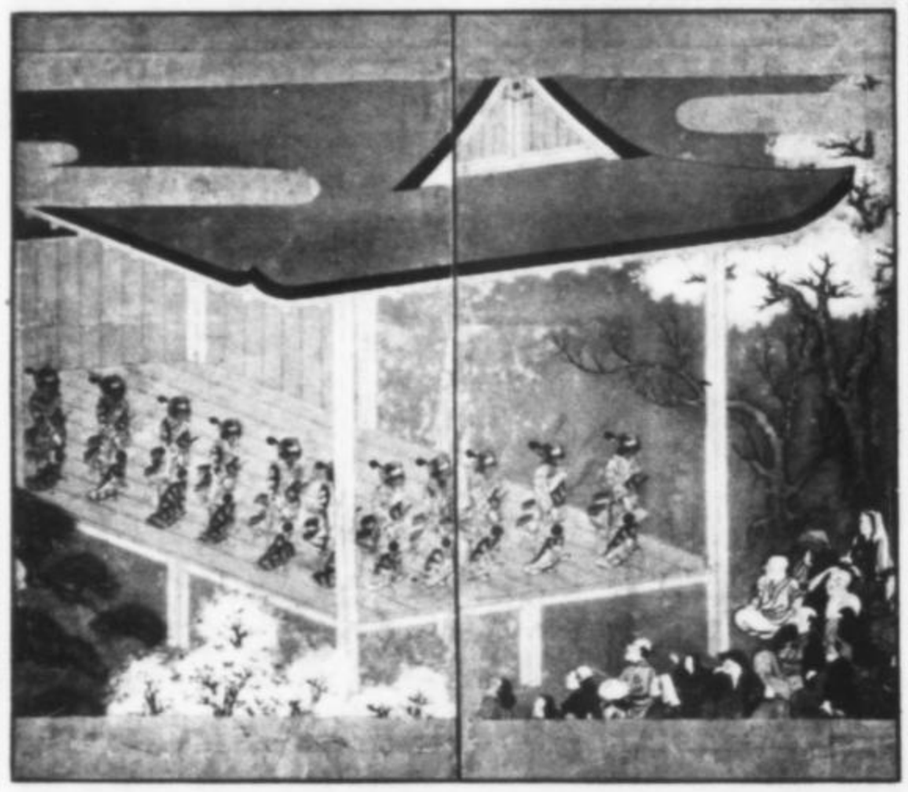
For their books they decided to use polypropylene paper which, although only a third the thickness of a microfiche, can take printing on both sides and results, for an average size book, in a micro version of ten 5 in. by 5 1/2 in. double-sided pages. A micro-library unit of ten books, including a somewhat thicker cover, would be about the same bulk as an average paperback.

To read the book a pair of binocular lenses is required. These fold flat when not in use to the size of a slightly thicker than usual bookmark. In use they are held in place by a magnetized strip of steel placed behind the page being read.

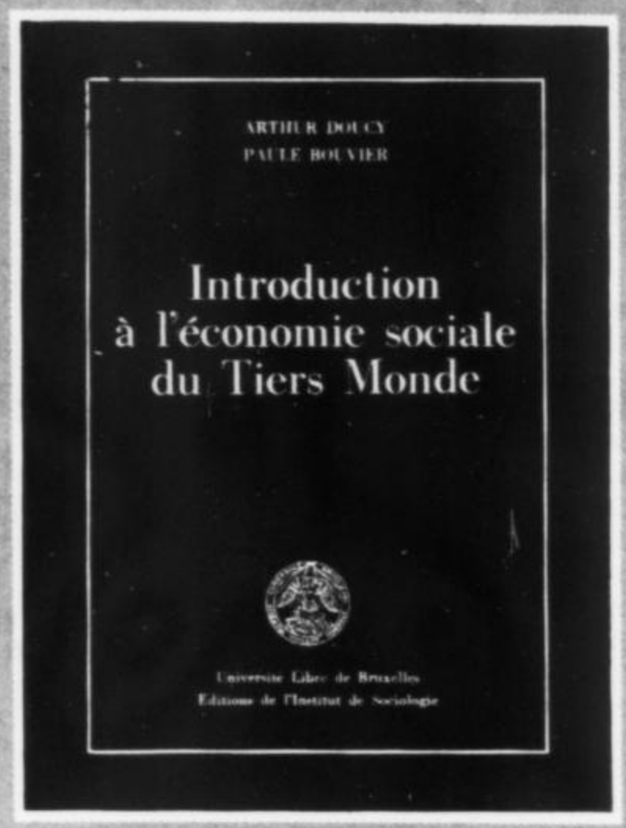
Since binocular lenses are used, double images have to be printed. Though this takes additional space it has the advantage that three dimensional illustrations can be used. Furthermore, since the lenses are adjustable, people of all ages can read micro-print without strain.

The biggest problem that remains is to get general acceptance of the idea. People are naturally unwilling to buy the readers until they are sure that there will be micro-size books to read; on the other hand, publishers want to be sure of a reading public before they plunge into micro-printing. ■

** We are not using the word "microbook" since it is now copyrighted in the United States by Library Resources Inc. (a Britannica subsidiary) which also will soon own world-wide rights to the term.—Editor.*


THE ACTORS' ANALECTS
Edited, Translated and with an Introduction and Notes by
CHARLES J. DUNN and BUNZŌ TORIGOE
UNIVERSITY OF TOKYO PRESS

UNIVERSITY PRESS PUBLISHING has developed with amazing vigour during the past decade, enabling specialists to publish works of scholarship and research which commercial publishers would hesitate to handle because the subject matter is too specialized. Left, a University of Tokyo Press publication, "The Actors' Analects", in the Unesco Collection of Representative Works, a bilingual English-Japanese edition, 1969, translated by Charles J. Dunn and Bunzo Torigoe. Below, "Introduction à l'Economie Sociale du Tiers Monde" (an introduction to the social economy of the Third World), by Arthur Doucy and Paule Bouvier, published by Editions de l'Institut de Sociologie, Université Libre de Bruxelles. Right, "Introducción a la Teoría de Probabilidades" (an introduction to the theory of probability), by Octavio A. Rascon, Universidad Nacional Autonoma de Mexico, 1971. Far right, "First Mail West", by Morris F. Taylor, University of New Mexico Press, 1971.



THE UNIVERSITY PRESS
in the service of scholarship

by Maurice English

WHEN Professor Peter Vorzimmer returned to America from Cambridge, England, in 1966, it was with a feeling of confidence about the manuscript he was bringing back with him. A specialist in the history of science, Vorzimmer had spent much of his six years' residency in Cambridge exploring the origins of *The Origin of Species*, by Charles Darwin. In doing so, Vorzimmer had examined in detail problems which evolutionists knew had to be settled, but which had been ignored since Darwin's death.

True, Vorzimmer's confidence in his work was somewhat troubled by his impression that no British publisher would issue it as a book. However, it could stand one more revision, and then, no doubt, one or another of the enterprising publishers in America would be interested.

Three or four discouraging years after returning to the United States, Vorzimmer had learned otherwise. Not a single commercial publisher, in or out of New York, was even prepared to read the manuscript. Its title alone: *Charles Darwin: The Years of Controversy*, followed by its subtitle: *The Origin of Species and its Critics 1859-1882* implied a thoroughness of research which discouraged sales-conscious editors. They raised no question about the importance of the work, but assumed that it could not be published at a profit.

And at this point, the reader of this article already knows why, along with the growth of a flourishing book industry in the United States, we have seen, concurrently, the growth of a wholly non-commercial kind of book publishing. This is known as university press publishing. Though in the service of scholarship it defies some of the tenets of capitalism, it has developed with amazing vigour. Particularly in the last decade it has come to fill an irreplaceable role in the dissemination of learning.

As a result, despite the effects of the current recession in America, the university presses continue to increase in numbers, and in the number and quality of their publications. And in

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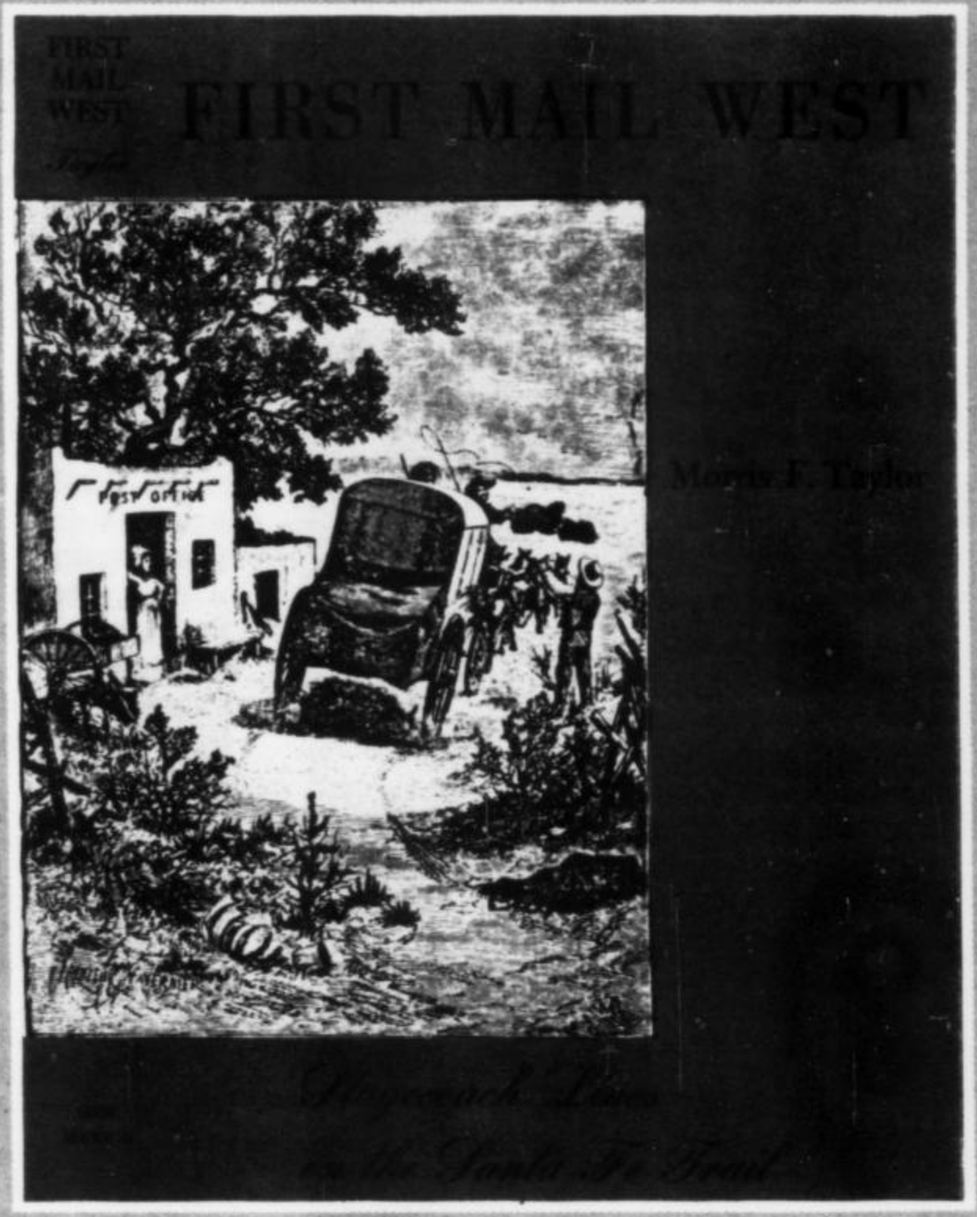
MAURICE ENGLISH, *American author, journalist, editor and publisher, has had wide experience in the field of scholarly publishing. He is director of Temple University Press, Philadelphia, and from 1961 to 1969 was managing editor of the University of Chicago Press. He is the author of "The Testament of Stone", an anthology of the writings of Louis Sullivan, one of the great pioneers of modern architecture (1963), "Midnight in the Century", a collection of poems (1964), "The Saints in Illinois", a play (1969), and a translation from the Italian of selected poems of Eugenio Montale (1966).*



recent years, other countries too have begun to see the advantage of publishing houses which are free to publish the fruits of scholarship and scientific research, without any form of social, political or economic pressure.

Here let me pause for two essential clarifications. The term "university press" is not of American origin, and it has sometimes been stretched to include kinds of publishing which are essentially commercial (though they often serve an educational market). A glance backward in time will show how the term began.

Like other American phenomena, this one is a transformation of something of English origin. The first university presses were those of Oxford (1478) and Cambridge (1521). These were set up originally to publish works of piety and of learning as it was then understood. But in addition, they benefited from the patronage of the state, including a monopoly on certain kinds of publishing and printing (Bibles, grammars, editions of the classics and over the course of time, various kinds of educational material).

Nowadays, these two presses are essentially among the most distinguished "trade houses", whose scholarly and educational publications are only a small part of diversified lists.

However, their example has emboldened other commercial publishers, without their historic justification, to use the word "university" in their titles, even when they have no connexion with any institution of learning. It is simply a means of appealing to the profitable market in which they wish to sell their textbooks and other educational publications. Although there are exceptions, such publishers are not, in principle, interested in bringing out works of pure scholarship, of basic scientific research, for which the readership, over a period of years, may be very small.

But universities, apart from their role in teaching, exist to foster just that spirit of disinterested inquiry which, in the course of time, often changes the way in which people think, or feel or act. Universities exist also to foster a world-wide exchange of specialized knowledge—not only between scholars in different nations, but between those in different disciplines.

"Disinterested inquiry," in short, leads nowhere unless its results take some tangible form. In our society, the form is usually that of a book. The challenge has been: how to publish books whose circulation is likely to be limited, because their subject matter is too specialized.

In the United States, this challenge has been met by the universities themselves, the most enterprising of which are undertaking to subsidize their own presses, so that, first, the most productive members of their own faculties will be sure of obtaining publication of the results of their research; and—an important second consideration—whole fields of knowledge can be covered by programmes and series of publications, many of them written by scholars in other universities than that of a given press.

The fate of Professor Vorzimmer's study is again relevant. It was brought out in 1970 by the press of Temple University, where he teaches—but only after five of the most distinguished evolutionists in the country had recommended publication, and stated their reasons in writing. And—a fact of possible interest to the trade houses which refused the work—the right to publish the work in the British Commonwealth was promptly bought by a London publisher. Since publication, *Charles Darwin: The Years of Controversy* has received only favourable reviews, some of them, surprisingly, in daily newspapers.

When Vorzimmer's book was published, the assumption was that the university would not recover the money spent on its manufacture and distribution. That is no longer so certain, in this particular case. The basic decision to publish, however, was a completely non-commercial one. And that is necessarily true of most of the decisions to publish a manuscript, made every day by the directors of university presses in America.

They are subsidized by the universities whose names they bear. Sometimes, though by no means always, the subsidies ultimately come in part from some public source (perhaps one of the fifty states which, along with the Federal government, increasingly

CONTINUED NEXT PAGE

10 % of all U.S. non-fiction published under university imprint

support higher education in the United States). Many of the university presses, however, derive much of their revenue from their own backlists of books that remain in print, selling modestly, over the years; others from a university printing office or bookstore whose income goes to the press; yet others from endowments by private benefactors.

Whatever the source of the subsidy, the sponsor-university makes one stipulation: its press must publish works on merit alone: the merit of original scholarship, as judged by qualified (and anonymous!) specialists and attested by a "Board of Review" of the university's own published scholars. And finally, of course, university press books are reviewed and criticized, in the learned journals that cover the same field.

To see how this system developed, one must skip almost four centuries and move from Oxford to Ithaca, New York, where Cornell University began its own academic press in 1869. It was followed by Johns Hopkins in Baltimore in 1878, and much later, but still before the 19th century ended, by Chicago.

Since the dates cited above, American university presses have gone through three phases. Until about 1930, they were often launched by an energetic individual, a university president, a scholar with a bent for publishing, or some other academic entrepreneur. Then, in the 1930s and 1940s, responding to the expansion of what has been called "the knowledge industry", the university presses began to be organized on a more professional basis, with emphasis on careful editing and design, sales programmes based chiefly on mailing advertising "fliers" to members of scholarly or professional associations, and sounder business procedures.

In the United States—though this need not necessarily be true elsewhere—university presses are discouraged (by tax laws) from entering the field of textbook publishing, where they could try to make a modest profit, or at least recoup their losses on genuine scholarly monographs.

These problems and the continuing starting up of new presses led to the formation in 1937 of the Association of American University Presses. The scattered enterprises henceforth had a clearing house through which they could agree on standards, share knowledge of publishing procedures, and set up training programmes for editors, book designers and the other specialists who had now entered the world of academic publishing.

These new arrivals have included a number of top editors and publishers from the New York "trade houses", who found the atmosphere of the campus congenial; and congenial, too, the opportunity to deal with books and the men and women who write them, on the basis of their inherent value, not their marketability.

By 1948, there were 35 member-presses in the AAUP, which in that year issued 727 new books. At this writing, there are over 70 members of the Association, including a few located outside the United States, with associate status. In size, they range from seven new publications yearly to almost 200. According to book industry records, university presses published 2,700 titles in 1970, the last year for which official figures have been compiled; this was 7.5 per cent of the U.S. total of 36,000 non-governmental titles; these achieved sales of $37,000,000, or 1.3 per cent of the total of $2,750,00,000 spent for books in that year by the U.S. reading public.

(Since colleges and universities in the U.S. now total more than 1,500, it can be seen that university presses are not a routine campus phenomenon. Characteristically, they are associated with the major universities of the "Ivy League", world-famous centres of research like Chicago and Berkeley, and the larger state and urban universities, many of which have student populations of 40,000 or more. For an American university to have a press of its own, especially one of recognized quality, is very much a mark of academic prestige.)

THE maturing of scholarly publishing can be tested in various ways. There is the fact that, of the 100-plus presses which have been established, although many, due to the recession, have reduced the total number of books they publish yearly, others have continued publishing a fixed number, and even report no decline in sales. Only a few of the weaker presses have been forced to suspend their activity.

There is another way of measuring the quality of these presses. At the present time it is said that, of all the non-fiction titles published in the United States in a given year, 10 per cent are published under the imprint of a university press. But this statistic only takes on life in the light of another: of the non-fiction titles that *remain in print* (because there is a demand for them that sustains itself from year to year), 15 per cent are published under the imprint of a university press.

That difference in percentage is an indication of the degree of success with which the editors of university presses seek out manuscripts on subjects of importance, which express original ideas or organize fresh information, in clear (and if possible, vigorous!) language, rather than publishing books which display more ephemeral qualities.

At this point, it would show a lack of candour not to admit that some American university presses have had a hard time of it financially. This is easy to understand. Discouraged from publishing the kind of educational books (textbooks, especially) which find large markets, they are committed to works which by their very nature are costly to produce and costly to sell.

Then, too, they are supported by universities which, themselves, always feel hard-pressed for funds for all sorts of worthy educational programmes. And whether profitably or not, the university presses are selling a product—a fact which in itself makes them the odd man out on the university scene.

Nevertheless, as we have said, they not only survive, but have increased in number, even during the difficult years through which America is still living. And there is an encouraging aspect of the picture for university presses elsewhere: not all countries have a tax structure which, like the American one, discourages university presses from issuing textbooks and other educational works which can help to support the monographs of the scholars. The reason for this, by the way, is that in the U.S., educational institutions are always exempt from taxation.

A corollary of this exemption is that they are not supposed to compete with businesses—including publishing houses—which do pay taxes. There is presumably no reason why an academic publishing house in a country with a different tax structure should not have the best of both worlds: pay its bills, even return some income to its parent institution, while remaining faithful to its basic aim, to publish excellent works of the mind, regardless of any other consideration.

In any event, it is notable that adaptations of this form of scholarly publishing have already begun in other countries, including Great Britain, where the university-connected commercial publishers of Oxford and Cambridge have been joined by smaller, American-style presses. These are currently in existence at the Universities of Wales, Edinburgh, Manchester, Liverpool, Leicester and London (whose imprint is that of the Athlone Press, because the name "University of London Press" was pre-empted by a trade house which specializes in educational books, but is not connected with the university itself.)

In Canada four such presses now exist, those of Montreal (McGill-

Queens), Toronto, Laval and British Columbia. In Japan, the University of Tokyo Press is the best-known of ten; in Australia, the Australian National Press, in Canberra, despite its ambitious name, is one of six.

Elsewhere, there are the presses of the National University of Mexico, the Universitetsforlaget of Norway and in Belgium, the Editions de l'Institut de Sociologie de l'Université Libre de Bruxelles. Korea has five university presses, grouped in an association; and the University of Malaysia Press is in operation in Kuala Lumpur, Malaysia—as are the Hongkong University Press, and that of Singapore University in their respective territories.

Meanwhile, the African nations have made a vigorous start with the Haile Selassie University Press in Ethiopia; the Ghana University Press in Ghana, two in Nigeria, one at the University of Ibadan, another at the University of Ife. And there is also the Press of the University of Witwatersrand in South Africa.

Regularly, the officers of the Association of American University Presses (1000 Park Avenue, New York, NY) receive inquiries from all continents, seeking information about the steps to be taken to provide publishing outlets for the work of scholars in scores of old and new nations.

And the Association has taken initiatives of its own to get in touch with those scholars, and the universities which shelter them. Recently a delegation visited Moscow and Leningrad, and was able to bring back a preliminary, but encouraging, report on the development of scholarly presses in the Soviet Union. Some of these are attached to universities, but others to the scientific and scholarly research institutes, now 50 in number, located in Moscow. It seems possible that an era of interchange, and even co-publication, may develop between the scholarly publishers of the two countries.

ANOTHER aspect of academic publishing exists which might, elsewhere, have the same value it has had in the United States. This is "regional" publishing, bringing out works which record or celebrate the cultures of ethnic and other minorities, or old customs or cultures, so many of which are vanishing under the impact of industrialization.

Thus, the University of Oklahoma Press has long been distinguished for the series of books it has published on the American West, its Indians and frontier history. The University of California Press found itself with a best-seller when it brought out *Ishi in Two Worlds: A Biography of the Last Wild Indian in North America*, by Theodora Kroeber. (See "Unesco Courier", February 1963.) The University of New Mexico Press has done a service to history, as have many other regional presses, with such titles as: *First Mail West: Stagecoach Lines on the Santa Fe Trail* (by Morris F. Taylor. Albuquerque, New Mexico, 1971).

In this field, the opportunity for university publishers lies in the fact that major publishing enterprises tend to be concentrated in the capital cities. The rich life of the nation, lived in its provinces and remote areas, and often expressed in tribal forms and tribal tongues, can readily be overlooked as a result. Universities which are located, as is usually the case in the United States, in areas remote from the two or three major cities, have a role to play in saving the cultural heritage of the human race, before it is gone forever.

As knowledge grows in any field, it becomes more specialized. But this very specialization makes it more urgent that different disciplines should remain in touch, and that the learned in different nations should keep abreast of what their colleagues are doing elsewhere.

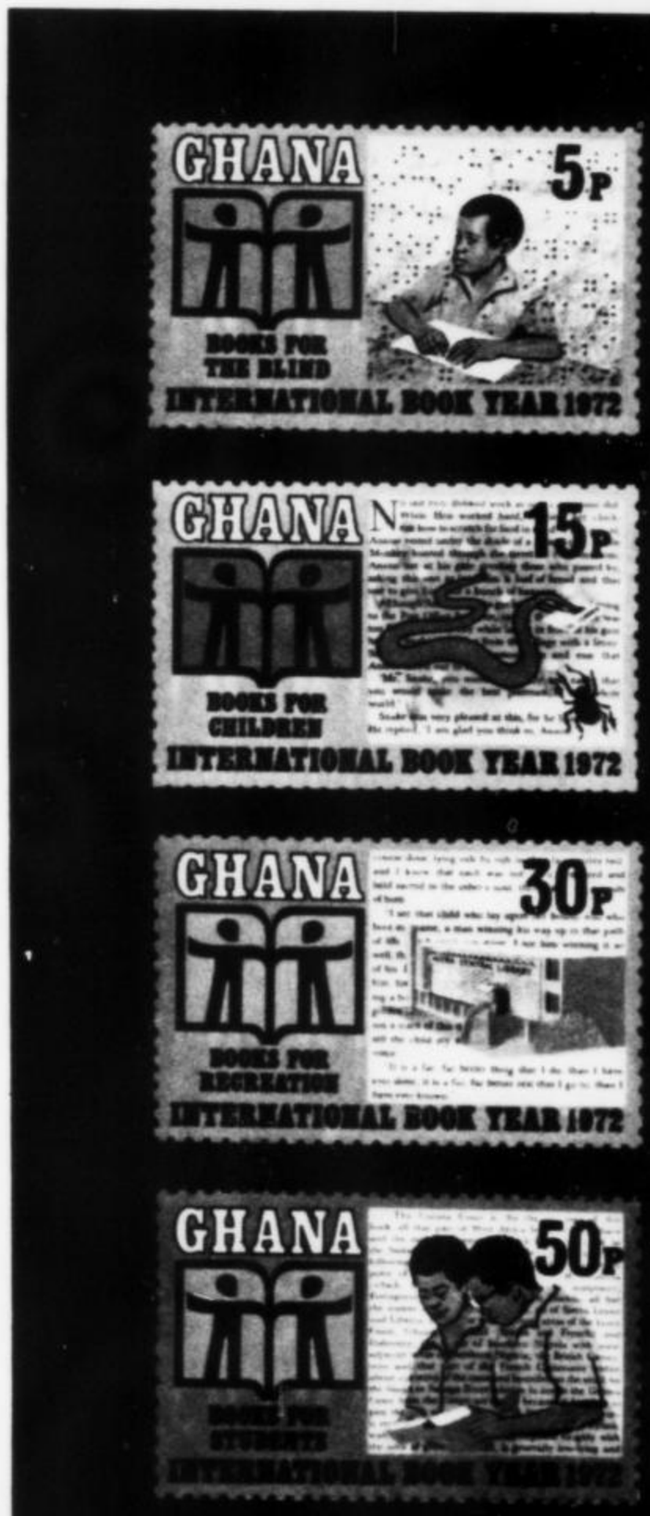
The American experience suggests that the publishers of these men of learning are best off in the sheltering arms of a parent institution. Yes, of course, it provides the all-important office space, light and heat, and funds to pay salaries and the bills of the printers and binders. But it provides also the humane skills and attitudes publishing needs, and the company of the men and women who provide its product, and share its ideals.

This may be a unique companionship in contemporary life, and suggests an ideal all university presses might keep in mind for the future. Up to now, the great seminal works of the mind have in most cases been published, perforce, by commercial houses. But some of these works have appeared under the imprint of university presses, from the time of John Dewey on, and their number is increasing.

Herbert Bailey, director of Princeton University Press, recently pointed out that the great masterpiece of Henry David Thoreau, *Walden*, when it was published in 1854 by the distinguished house of Ticknor and Fields, in Boston, was ignored by the public. The publishers returned 700 unsold copies to the author.

As businessmen, they had no choice; but, Mr. Bailey points out, a university press, if one had existed at the time, would have kept those 700 copies on its back list, and continued to promote them, so that the appreciation—and influence—Thoreau lacked, might have been his much earlier, perhaps during his own lifetime.

If they maintain high standards, as the quality of their books becomes widely known, who can say that it will not be the university presses of various countries which will be the publishers of the Thoreaus and the Deweys of the future? ■



This year, countries throughout the world are producing posters, book jackets, letterheadings, book markers and stamps bearing the symbol of International Book Year and its slogan "Books for All". Designs on this series of stamps issued by Ghana recall the book needs of children, students and the blind and books for everyone's recreation. For other IBY Year stamps see "Unesco Newsroom", page 33.

New copyright revision means more books for the Third World

by

Georges Ravelonanosy

THE developing countries can expect to enjoy easier access to books written and published in the industrially developed countries thanks to a revision of the Universal Copyright Convention worked out at Unesco's headquarters in Paris last year. Application of the revised Convention should lead to an increase in the production and distribution of books in the Third World.

The Unesco conference for revision of the Convention, held in July 1971, brought together representatives of 45 of the 60 countries adhering to the Universal Convention as well as observers from 30 other countries and from inter-governmental and non-governmental organizations specially concerned with copyright questions.

Essentially, the purpose of the conference was to satisfy the practical needs of the developing countries by making it easier for them to acquire educational, scientific and technical books, without weakening the structure and scope of the copyright protection afforded by the Universal Copyright Convention (adopted in Geneva in 1952) and the Berne Convention (dating from 1886 and already revised four times between 1908 and 1967).

Simultaneously, a parallel conference grouped countries belonging to the Berne Convention to consider amendments that give developing countries the same advantages as those provided by the Universal Copyright Convention. Although the meetings of the two conference were held separately, there was a striking degree of unanimity on the basic problem.

IN the production of books, an enormous imbalance exists between the developing countries and the industrialized world. Though 70 per cent of the world's population lives in Asia, Africa and Latin America, these regions represent only a very small proportion of the annual world production of five thousand million books. Asia produces about 2½ per cent of this total and Africa less than 0.15 per cent. The position is slightly better in Latin America, but the gap between production and needs is still very large. The Arab countries too suffer from a shortage of books (see page 22).

The same is true for the number of new titles published. The 18 developing countries of Asia, representing 28 per cent of world population, publish only 7.3 per cent of total new titles; Africa with 9.6 per cent of world population publishes 1.7 per cent, and Latin America with 6.1 per cent of world population publishes 3.8 per cent.

It is also apparent that the subject matter of the books published does not always correspond to the needs of development. In Asia, for example, scientific and technical books amount to only 10.6 per cent of the titles published—less than half the equivalent percentage in the industrially developed countries.

To make up for this inadequate production, the developing countries are obliged to import books; in Africa three books out of four come from abroad.

The agreements reached at the conferences provide a legal system of international copyright that is flexible, practical and effective. Three new articles were drawn up. The first defines what is meant by a developing country. Under the second, developing countries no longer have to wait seven years after the original publication of a work to translate it into their national languages for use in schools and universities or for research. The new regulations provide for a one year delay before translation into local languages. For translation into "languages in general use", such as English, French and Spanish, the period is reduced to three years.

Under the third new article, licences to reproduce works for school, university or research use may be obtained by any national of a country that ratifies the Paris agreement when the original publisher has not sold the rights within five years of first publication. For works in the fields of science and technology, the period is three years, while for fiction, drama, poetry, music and art books it is seven years.

Two obligations are imposed on those taking up translation and reproduction rights; the translated and reproduced works may not be exported to another country and the author must receive just compensation. In addition to the prescribed number of years before the various rights to translate and reproduce become available, the Paris agreement provides an additional six or nine-month period for negotiations between the original copyright holders in industrialized countries and publishers in developing countries.

A number of similar arrangements are allowed for with regard to audio-visual material such as television films and sound recordings intended exclusively for educational purposes. Such arrangements apply strictly within the territory of the country that has obtained a licence to use material in conjunction with audio-visual media. The increasing use of educational broadcasts, in the broadest sense of the term, as a method of teaching in many developing countries further underlines the importance of the new regulations.

Finally, the conference eased the regulation under which any member State leaving the Berne Convention cannot subsequently enjoy protection under the Universal Copyright Convention in countries which are members of both conventions. Developing countries were exempted from this "safeguard clause" because of their need to "adjust the degree of copyright protection they provide to the level of their cultural, social and economic development."

AN Intergovernmental Copyright Committee was set up at the Paris conference. Its members were chosen on the basis of "a fair balance between national interests bearing in mind the geographical situation of the population, languages used and degree of development."

This committee, to be responsible for dealing with problems relating to the application and functioning of the revised convention, will be established as soon as the revised convention comes into force. It will consist of the 12 member states of the 1952 Convention Committee: Argentina, Brazil, France, Fed. Rep. of Germany, India, Israel, Italy, Kenya, Spain, Tunisia, United Kingdom, U.S.A., and the following countries elected by the conference: Algeria, Australia, Japan, Mexico, Senegal and Yugoslavia.

The conference thus achieved a carefully balanced compromise. While safeguarding the moral and material rights of the author, the new legislation should promote the development of letters, the arts and sciences and contribute to better international understanding.

The goals have been set and a broad field of action foreseen. But the revised Convention will not become a truly effective legal instrument until it has been widely ratified and applied. ■

GEORGES RAVELONANOSY, *of Madagascar, was the first editor of the* Courrier de Madagascar, *a French-language daily newspaper, which began publication in Tananarive, in 1962. He is the author of a study on Malagasy poetry. Since 1970 he has been a staff member of Unesco's Press Division.*

International Book Year around the world

- All books published in 1972 by the Publishers Association of Israel will carry the IBY symbol.
- Guatemala is publishing a special edition of the ancient Maya Quiché book "Popol-Vuh", the most important source for the study of pre-Columbian legends.
- "Open Book", Unesco's 16 mm colour TV programme on International Book Year, is available in Arabic, English, French, Russian and Spanish (Details from Radio and Visual Information Division, Unesco, Place de Fontenoy, Paris).
- A recent Moscow book display presented works produced by Progress Publishers, the largest Soviet publisher in foreign languages, which exports books to 102 countries.
- The University of Antioquia at Medellin, Colombia, has organized a special University Book Fair.
- The Fed. Rep. of Germany is to give financial and technical aid to enable developing countries to set up printing facilities.
- Unesco has prepared a press kit of background information on International Book Year (available from IBY Unit, Unesco).
- Book fairs are being held throughout Poland, where a recent Warsaw exhibition, "The Art of the Book", dealt with the graphic arts as applied to books.
- Hungary is launching a new series of paperbacks on contemporary Hungarian literature.
- Iran is preparing a five-year book programme for integration in its 5th National Development Plan.
- For each book borrowed from a library or purchased, Canadians are asked to contribute one penny to pay for books for the developing countries.
- Spain's IBY commemorative stamp reproduces the cover page of the first edition of "Don Quixote", published in 1605 (see IBY stamps).
- The International Institute for Children's, Juvenile and Popular Literature, in Vienna, is preparing worldwide bibliographies of children's books.
- The Republic of Zaire plans to preserve oral literature on tape-recordings and in books.
- Malaysia is to build a National Library at Kuala Lumpur.
- The Ethiopian National Commission for Unesco is issuing a bibliography of Amharic publications.
- El Salvador is to hold a Popular Book Fair devoted to IBY.

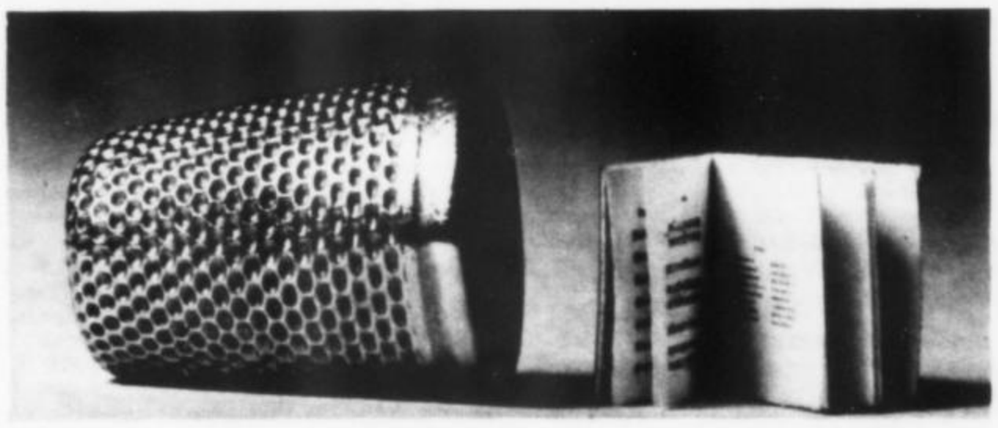


Photo © Gérard Dufresne, Idea Focus, Paris

This smaller-than-a-thimble book of songs composed by King Bhumiphol Adulyadej of Thailand was produced specially for International Book Year. It was presented to visitors attending a printing exhibition in Bangkok, which inaugurated Thailand's ambitious International Book Year Programme. IBY activities in Thailand include a national book survey, the opening of a model library for the promotion of the reading habit and distribution of free textbooks to all children in remote areas of the country. During a National Book Week, held in April, publishers and booksellers reduced book prices.

LAOS

SPAIN

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KUWAIT

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IVORY COAST

Many countries are issuing special commemorative stamps to mark International Book Year and others are postmarking all letters with IBY slogans. Here we present a selection of the stamps featured in this worldwide campaign. (For other IBY stamps see page 31.)

Letters to the Editor

NORMAN E. BORLAUG'S DEFENCE OF DDT

Sir,

It is most surprising to find a scientist (Dr. Norman Borlaug, in your Feb. 1972 issue) condemning as "hysterical" those who prefer natural methods of pest control that respect the biological balance (methods that have stood the test of time) to more recent methods that respect nothing, except perhaps the powerful financial interests behind them, and which blindly recommend the massive use of pesticides and chemical fertilizers. The use of such terms is hardly compatible with the scientific spirit, and if anyone is hysterical it is surely those who claim to have changed everything with their revolutionary methods rather than those deliberate minds that demand proof before adopting new and untried methods.

Dr. Comet touched on the heart of the matter when he spoke of the "rapid development of new agricultural methods in which chemistry has displaced the long-established procedures, giving the farmer the means of increasing the yield of his crops to the detriment of their food value. Fertilizers have upset the ecological balance of the soil to such an extent that hitherto unknown pests have flourished, offering the chemical industry new markets for insecticides and pesticides."

The result has been the wholesale poisoning of all living creatures, since "this flood of poisonous products kills flora and fauna and, permeating underground water supplies, is drawn up by vegetation of all kinds."

In face of such facts, Dr. Borlaug's defence of DDT seems wordy and unconvincing.

Prof. Georges Moureaux
Oyonnax, France

WE ARE NOT REACTIONARIES

Sir,

As young persons concerned with the protection of nature, may we correct the somewhat hasty definition of our viewpoint as given by Norman Borlaug.

We are not reactionaries, nor do we demand a total ban on chemical fertilizers and other agricultural chemicals. They are essential in the developing countries, but in our own countryside they are often used haphazardly and without due precautions. They produce bumper harvests that are stored away for years on end and benefit no one—not even the countries that have greatest need of them. Excess fertilizer is washed into rivers where it promotes the growth of aquatic plants which use up the oxygen, thus killing the fish.

We need not re-emphasize the part played by DDT in the destruction of some animal species. More serious, as recent studies show, is that DDT inhibits the process of photosynthesis in marine algae, and this in the long run is liable to reduce fish stock—an important food reserve.

We still believe that the use of agricultural chemicals should be controlled in industrially developed countries where crop surpluses remain unused and health problems are less acute.

Picardy Young Friends
of Animals and Nature Club
Amiens, France

REARGUARD ACTION

Sir,

Perhaps Norman Borlaug failed to realize that he was merely fighting a rearguard action. That, at least, is the impression one gets from some of the photographs published with his article.

On page 8 we see a malaria-carrying mosquito against which, we are told, DDT must be used to protect millions of persons. Yet on page 13, a photo shows gambusia fish which gobble up mosquito larvae being released into ponds and rivers in areas where mosquitos have become resistant to DDT.

Let us admit that "environmentalists" may sometimes tend to be too rigid in their views, but let us also concede that it is they who pioneered the way to real progress in the protection of nature.

M. Joubert
Angers, France

IMPACT OF THE CINEMA ON TELEVISION

Sir,

The article on TV in your February 1971 issue does not elaborate on the impact of the cinema on television. May I therefore suggest that the "Unesco Courier" devote part of a forthcoming issue to this subject.

It will soon be 50 years since the first public demonstration of the sound recording on and the reproduction from a film took place. This event, which revolutionized the silent cinema, providing it with voice, was demonstrated on June 9, 1922 at the Electrical Experimental Station of the State University of Illinois in Urbana, Illinois by J. T. Tykociner, Research Professor of that University.

I think that this 1972 50th anniversary should be of interest to your readers.

B. Kowalski
Ottawa, Canada

EUROPE'S FIRST PAPER-MAKERS

Sir,

Your admirable January 1971 issue devoted to International Book Year reproduces the map of "Paper's thousand year journey from China westward", drawn up by Thomas F. Carter in 1925 (page 18). Though I have no comment to make on the part of the map dealing with the Far East, the part concerning early European paper-making calls for some corrections. The indication "Hérault 1189" refers to a so-called paper-mill at Lodève; yet since the publication in 1906 of an authoritative work by M.J. Berthelé, it is known that the document cited as proof of the existence of a paper factory was dated 1269, and not 1169, and in addition, a copyist's error had substituted the word "paperias" for "paxeriam" (roadway). Despite this clear refutation, the "paper-mill of Lodève" has frequently been referred to since it was first mentioned in 1840. Perhaps the "Unesco Courier" could now help finally to demolish this myth. As regards Italy, the famous paper-making city of Fabriano, near Ancona, where high-quality paper is still made, should be cited in connexion with the date 1276 rather than Venice and Montefano. Furthermore, even though followed by a question-mark, the date 1320 beside Cologne has no basis in fact and the date for Nuremberg should be 1390, not 1391. Finally, the oldest French paper-mill mentioned in the archives is that at La Pielle, near Troyes, which is known to have been in operation as far back as 1338.

Henri Gachet
International Association
of Historians of Paper
Paris, France

'NAKED KINGS' OF MODERN ART

Sir,

I read with great interest your articles on the inquiry into "Public Attitudes to Modern Art" (March 1971) and the letters on this subject published in your beautifully illustrated issue on Angkor (Dec. 1971).

I have been a painter since 1920, but it was only after much effort that I learned to understand modern art. It is hardly surprising that the average person, whose home is often filled with reproduction period furniture, and who never visits museums, finds it difficult to comprehend modern art forms, except perhaps for some aspects of modern décor that are foisted on him and of which he says: "Yes, not bad; it's modern."

Art is the field of an "aristocracy of the mind", the good taste of *traditional* civilizations being maintained by an intellectual élite. Once deprived of guidance, the masses lose this taste. Look, for instance, at the art produced in Europeanized Africa. In the West, the tradition was carried on to the 19th century by a misunderstood few, in the face of an anti-traditional academism, until it became enfeebled and then disappeared. Caught between two fires, the public threw up its hands in despair.

On the other hand, should we not ask the art connoisseurs to think again: Are you really so sure that you're always right? How many "famous" names have vanished into oblivion in the past fifty years?

And what if the Man-in-the-street was sometimes right? Remember the child in Andersen's fairy-tale who alone cried out: "Look the king is naked." I fear that nowadays many "naked kings" are admired by the artistic snob.

Marc Aynard
Aix-en-Provence, France

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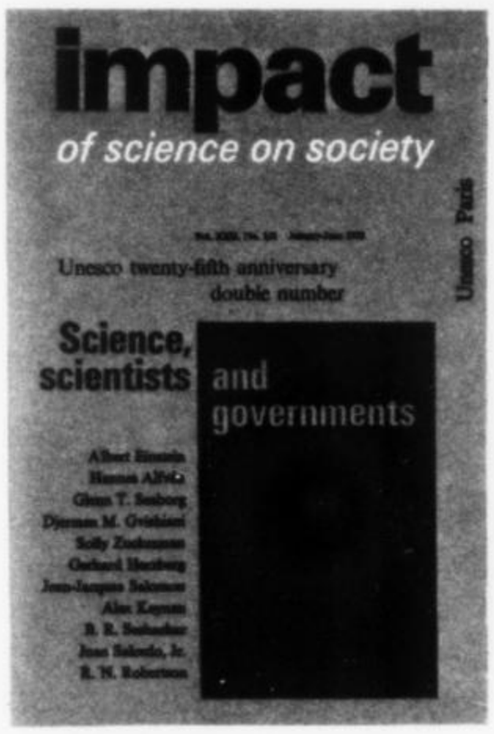

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January-June 1972

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BOOKS FOR ALL

Every minute of every day a book is published somewhere in the world : about 550,000 titles a year, double the output of 20 years ago. But four out of five of the titles still come from a handful of nations (see page 12). International Book Year 1972, with its slogan "Books for All", has focused world attention on the serious imbalance in book production and distribution. Here, a technician at a book-printing plant checks the quality of cellophane proofs used in photo-offset printing.